THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Growing Importance of the Weekly as Against the Daily Paper—An Indignant Protest from Mackaye—Mr. Wallack's Method of Management—Mr. Bellew's Quality and Quantity—The Relation of the Manager to the Public—The Theatre in the Domain of Public Opinion.

Among many letters sent to me, my dear Mr. Fiske, through your office, one of recent date and called forth by the opinions which you permit me to express in your columns, bears the character of strong and almost indignant protest.

I desire to publish it here, with such remarks as in my opinion it calls for, because the discussion of it involves the character of THE MIRROR as an organ in dramatic opinion, and gives me the opportunity to speak of the relative and growing importance of the weekly as against the declining influence of the daily paper as a vehicle of art opinion.

This letter is from Mr. Steele Mackaye and is as follows:

NEW YORK, Jan. 3, 1887.

MY DEAR WHEELER:—Your remarks in THE MIRROR of last week would lead the reader to suppose that I was wandering about the city like a stupid ass, complaining to my friends of shabby treatment at the hands of Mr. Lester Wallack. This is not only cruelly unjust to me as a man, but also to Mr. Wallack as a manager. I have made no complaints and have none to make of my old friend's decisions. He has a perfect right to consult his own interests alone in the management of his theatre and in the selection of his plays. Nothing I have said to you, or to anyone else, could have justified your censure of Mr. Wallack in this matter. It is true that I have had some differences of opinion concerning the casting of the two leading parts in Anarchy, in case it was produced at this theatre. I desired to have the aristocratic hero played by Mr. Bellew, whose polish as an artist and personality as a man fit him most distinctly for this sympathetic role. I wished Mr. Kelcey for the republican hero of the piece, feeling that his forceful and finished methods, as well as his athletic presence, would tell most positively in this part. Mr. Wallack preferred to reserve this casting of the characters, and this difference of opinion suspended my negotiations for the play, which, on its own account, has never received the slight of a rejection from Mr. Wallack.

These are the facts, and I ask you as a friend to me—and to justice—to set Mr. Wallack's dealings with me in the right light before the public. Sincerely yours,

STEELE MACKAYE.

First of all, it will be seen that the opinions expressed in THE MIRROR are sufficiently frank and effectual to call forth from intelligent readers the admission that they carry weight.

Second, it ought to be observed that there is no other vehicle in New York where the opinions that are objected to could be expressed. And that reflection leads to the other, which is—that for a free, unhampered discussion of theatrical and musical matters, the public who desire opinions and not news will have to come to the weekly sheet.

Now with regard to Mr. Mackaye's letter: It ought to be said that Mr. Mackaye's private interests and prospects are of very little consequence to the public at large. I have certainly risked the imputation of having an interest in his play of Anarchy, by unhesitatingly giving it as my opinion that it is the best play, in the double sense of art and originality, that has been written here of late years. And there my opinion ended. But it seems that that opinion expressed in THE MIRROR was of sufficient cogency to set all the reputable managers in the country, from Lawrence Barrett and Louis Aldrich to Lester Wallack and Nate Salsbury, reaching out with inquiries for the play. I was present when Mr. Nate Salsbury jumped into the air and declared that there was a million dollars in it. I was not present when Mr. Mackaye went with the play, at Mr. Barrett's invitation, to Cohasset, and read it. But I saw Mr. Barrett's letter, written afterward, in which he said that Sardou or Victor Hugo might have been proud of having made it.

So far as the merit of the drama was concerned, there appeared to be but one opinion, and I may add that you, my dear Mr. Fiske, after hearing the play read at Mr. Durant's house, wrote half a column in this paper of temperate and judicious praise, in which I coincided when I read it.

Now, what was our motive? I think you will agree with me that it was an honest endeavor to get recognition for a distinctly American drama that was worthy. Neither you nor I could have any other interest in the work. Not a word had yet been printed about it in a daily paper, except that once I referred to it in the *World* over my own name and you mentioned it in the *Star*.

THE MIRROR alone evinced the slightest interest in the production of a drama that was held to be worthy and timely. The other papers confined themselves to sneers and jibes of what was current, but unfortunately was neither worthy nor timely.

The next thing I heard was that Mr. Wallack was going to produce Anarchy. Mr. Mackaye told me so himself.

I pulled myself together. A blank look of incredulity must have stolen into my face.

"Are there, then, no English melodramas in the market?" I asked. "Is the gorgeous school of London Lights and Worlds gone out?"

I remember Tom MacDonough's pensive smile when he was told that Anarchy was to be done at Wallack's.

"That settles Anarchy," said he.

All the while that Mr. Mackaye was running to and fro between Mr. Wallack and Theodore Moss, big with promises, that establishment was negotiating with Harbor Lights That I happen to know, and not only I, but scores of others. The only man that did not know it was Steele Mackaye.

And not knowing it, he could not wander about, like a stupid ass, complaining of it.

When as a conclusion Harbor Lights was announced, my look of blank incredulity settled into a stare of strong "told-you-so,"

Mr. Steele Mackaye and myself have agreed for fifteen years to differ radically on a great many topics without quarrelling, and I suppose we can differ now about Mr. Wallack's methods as a public manager without posting each other as liars.

In the the first place, I haven't the slightest respect for Mr. Wallack's opinion of plays written on this side of the Atlantic. Mr. Mackaye has perhaps as much as any man helped to form Mr. Wallack's opinion on that subject.

There is not a manager in the country who is so absolutely oblivious of all that is distinctly American in conception and achievement as Mr. Wallack. As an artist we consent to respect him. As a manager he has a fine mediæval flavor that interests archæologists. Nobody clings with the tenacity of the English wig to the old castles of Great Britain like this venerable actor. If you want to get the full benefit of the insular prejudice of the Englishman you must go to this management. Mr. Wallack doesn't know to-day that the statue of George III. has been pulled down. He consents to run a theatre in New York in a missionary way and preach the gospel of Bowbells in it because he believes that America continues to be leavened and sweetened by glimpses of the British evangel.

That he could see the force or recognize the merit of a drama of the people—democratic, aggressive, original, dealing with the tremendous issues of the moment that are in all men's minds, and hang like an ominous atmosphere before all men's eyes—is to me simply impossible.

As Nat Goodwin says, "That's all."

I am glad to be able to print Mr. Mackaye's estimate of Kyrle Bellew as an actor, because it is so diametrically opposed to mine. I am willing to accept Mr. Bellew's "personality as a man" on Mr. Mackaye's word. In fact I never knew that his personality as a man was questioned, but his "polish as an artist" that fits him most distinctly for this or any other sympathetic rule is open to debate.

However, it is not Mr. Bellew's quality that I so much object to as his quantity. What there is of him as an actor may be produced under pressure. But there is so little of him that it is isn't worth quarrelling about. It is not lack of brains that I object to, but lack of stomach. He has more deportment than his inches can sustain. In heroic roles I regard him not as a master, but as a mincer. I have seen him do good work, but he did it less like a man than a dancing-master. He seems to me to be always trying to make a show of personality, but he tries to do it with his steps and his pose.

I think Mr. Mackaye has been unduly impressed with them. I know for certain that Wallack. Poor me! I've got an ineradicable notion that personality don't come that way.

As to Mr. Wallack's "perfect right to consult his own interests alone in the management of his theatre," that, too, is an open question. Every public manager owes something to the public, to good taste, to art itself. If he doesn't; if he has the "perfect right" to run his shop simply as a shop, like Macy or Arnold and Constable does theirs, then what a piece of impertinence it is for the press to retain men of opinion to go to his show and adjust his goods in a critical spirit to standards of art and morality and good taste! Why don't the newspapers send critics to Macy's? Because Mr. Macy has a "perfect right" to consult his own interests in his private business, and would kick the critic out. Why doesn't Mr. Wallack kick them out? Because he hasn't got that right,

There is nothing confuses a man's view of the relation of the manager to the public like writing a play.

I am perfectly willing to acknowledge that Mr. Mackaye has said nothing to me that justifies my censure of Mr. Wallack. I base my censure on public facts. One fact is, I saw Harbor Lights played in Boston. Another fact is, that Mr. Bellew cannot create a new heroic role, and Mr. Wallack thinks he can.

The satisfaction to you, my dear Mr. Fiske, must be that the courteous but fearless discussion of these relationships and the duties of managers to the public, aside from their "perfect right" to do as they please, interests not only the profession itself, but the public. The theatre rests altogether in the domain of public opinion, not in the back office of private speculation.

I cannot sufficiently admire the stand you took with regard to Wilson Barrett. And no one knows better than myself the deluge of letters it evoked. I looked in vain through the press for anything like it. Wilson Barrett carried everything here on the wave of good-fellowship. He was pronounced a royal good fellow, and he undoubtedly is. But there happened to be several hundred thousand people who had not eaten his dinners. They had only seen him act. They wanted their impressions—shall I say disappointments?—formulated.

Where was the judicial pen that refused to write eulogies with Mr. Barrett's sauce? Where the cool judgment, uninfluenced by fear or favor, and preserving a sense of justice undeterred by good fellowship, that measured Mr. Barrett with the dispassionate skill of the connoisseur?

Take the case of Mr. Lawrence Barrett. There is a successful star who is a declaimer and not an actor. But printed recognition of him is always as an actor. He has tenfold more energy, ambition and intellectual variety than any actor on our stage. But I defy you to find anywhere in newspaperdom a just analysis of his work as an actor and a precise fixing of his place among the workers. Public conviction is one thing, and printed eulogium another. During John McCullough's later successes it was open treason to good fellowship to tell the truth of his talent. And that was the one thing to which the truth should have been limited.

It is very much the same way at this moment with the veiled prophet of the National Opera.

It has always been so with Mr. Lester Wallack.

And yet if actors were not the most thin-skinned of mortals they would invite, like other public men, the most searching and fearless criticism. A man like Lester Wallack, about whom clings some of the most precious recollections of our local stage—who is perhaps at this moment the last of our versatile and romantic actors; who, in spite of all his prejudices and weaknesses (most of which are on the kindly side of him), is loved and honored by all his company and respected in a great circle outside of the theatre; whose death would make a profounder impression of regret and leave a more abiding scar of honor than that of any actor we have—this manager, who is the last of the actor-managers, those men who once kept the traditions of good taste as sacredly as they kept their ledgers, and took as much pride in their stock as in their balances—this last of the acting barons, who ought to be an example as well as a memorial—well, he putters. He goes to Newcastle for coals. He puts on Harbor Lights.

Well, as I remarked before, I saw Harbor Lights in Boston.

And as Nat Goodwin remarks, "That's all."

NYM CRINKLE.

P. S.—Allow me to say, not for your information, but for the here-and-there dolt who cannot understand the disinterested admiration of anything, that I have never said a word about the chances of success of Mr. Mackaye's play. Oh, no! I am too smart for that. It is just possible, my dear dolt, that my admiration of it is a public disadvantage. I have too often seen plays of unquestioned merit take to the wall when the public came along. It is not my business to calculate the money-making powers of a play. If it were, I should be writing about the Bunch of Keys and Peck's Bad Boy continually. And then, although I might have business sagacity, I should have no readers. N. C.

LILIAN OLCOTT.

The Actors' Fund.

There were seven applications for relief considered by the Executive committee last week—all personally. Five of them were in New York, one in Minneapolis and one in Brooklyn. The relief list now contains twenty-one names.

There was expended in relief last week $228, including two funerals.

New members and annual dues paid in: Wilby Frampton, Joseph Haworth, James W. Adams, Henry S. Isaacs, Harry Hawk, William M. Dell, George H. Rareshide, Frank Dietz, William Schaffer, James C. Armand, L. F. Howard, May Bardell, Mrs. Carrie Jamieson and George Midgley.

At the Theatres.

Saints and Sinners, which in its plot and tone is imbued with the gentle and pathetic feeling of "The Vicar of Wakefield," was performed at the Grand Opera House on Monday night by A. M. Palmer's company, the two principal roles of Jacob Fletcher, the minister, and Letty Fletcher being respectively filled by J. H. Stoddart and Marie Burroughs, who so admirably portrayed the same parts in the original production at the Madison Square Theatre. Mr. Stoddart is entitled to the same praise which he then earned for his impersonation of the quiet, gentle minister, for the force of its naturalness and pathos is unabated by the dulling influences of the road. Marie Burroughs also gives the same touching impersonation of Letty. The beauty and talent of the actress fits her to the role as though it had been written for her. Herbert Archer, as the scoundrel Fanshawe his, innocent victim, gave the bad side of the complex character well enough, but should have shown more polish as a military man moving in good society. He was especially coarse in his scene with Letty in Edinburgh. Mr. Archer is guilty of misconception of the character.

W. J. Ferguson's Samuel Hoggard is a long way behind the original rendition of the part, and excepting, perhaps, in the unctuous cant about the "sweetness of brethren dwelling together in unity," is lacking in dramatic force and artistic power. With regard to Prabble, enacted by Cedric Hope, had the actor been of long professional standing it must have incurred a similar criticism; but viewed in the light of the actor's youth and very short experience of the stage, it must be said that he gives unusual promise. His make-up as an old man, although very clever, was mistaken; it was that of an old dandy of seventy years back instead of a tradesman, as the part requires. As Ralph Kingswill, the true lover, Hal Clarendon gave a very satisfactory performance. He is a handsome young actor of much promise. Raymond Holmes was ill, and his part of Lot Burden was taken by Herbert Millward. The Jack Raddles of Joseph McKeever was excellent. Lydia, the minister's housekeeper, was undertaken by Sydney Cowell with skill and nicety, but she fell short of the "acerbity born of domestic economies" which is set down for her in her lines. The very small parts of Mrs. Parridge, filled by Lizzie Duroy, and Fanny Parridge, filled by Marie Greenwald, were touches of nature well conceived. The remaining small parts must be classed as ordinary, with perhaps the exception of Peter Greenacre, which was naturally rendered by W. H. Melville

Taken as a whole, the performance was very pleasing, but a little disappointing to those who had seen the play at the Madison Square. But there—Mrs. Gamp was right when she said that "comparisons are odorous."

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The return of Evangeline drew a large audience to Niblo's Garden on Monday night. The piece was presented by almost the same cast that gave it at the Fourteenth Street Theatre last season. Irene Verona, as Gabriel, plucked fresh laurels as the reigning favorite. Among the new numbers introduced in the lyrical part of the burlesque, Miss Verona captivated the audience in the song-and-dance, "Kiss Me, Sweet," while her topical song, "I Like It," was re-demanded five times. May Stembler was bewitching as Evangeline. The duets of Gabriel and Evangeline were exquisitely given. The dancing of the Wedding minuet formed a glowing pastoral picture such as Watteau or Boucher would have loved to paint, and the stately movements of the dancers made one sigh to hie away to some green isle peopled by "shepherds all and maidens fair." The new music throughout the performance was sprightly and tuneful, and the March of the Amazons was a brilliant feature. George K. Fortescue, as Aunt Catherine, was ponderously funny. George A. Schiller's Le Blanc, the Notary, was fairly effective. Hindle Harrison was pleasing and graceful as Felician. James S. Maffit sustained his reputation as the Lone Fisherman, and his eccentric dance in the first act shook the house with applause. Daniel Mason's Captain Dietrich scored a success, and his songs and dances and recitations were liberally encored. Ed. Morris made a hit as the Milesian chief of police. Udell and Reynolds were recalled in the bovipe dance. The acrobatic song-and-dance of the Miserable Ruffians had to be repeated several times. The piece was sumptuously staged. Next week, Evans and Hoey will present A Parlor Match.

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After a brief tour of the provinces Lilian Olcott and Theodora returned to the Metropolis and opened at the Star Theatre on Monday night. The audience was fair in size. The cast was in the main unchanged from that seen in the original production at Niblo's early in September. The gorgeous scenery, fine mechanical effects and handsome costumes were seen in all their lavishness. On these the success of the play depends. Miss Olcott reappeared in the title role. The lady shows marked improvement in her work, and now gives a moderately finished impersonation. Further than this THE MIRROR can add nothing to its original estimate. The lady appeared to be somewhat worn and fatigued, and a trifle nervous withal. She merits praise for hard study and honest endeavor to bring the trying role of Theodora into prominence.

The bulk of the applause of the evening fell to J. H. Gilmour, who repeated his marked success in Andreas. Hudson Liston was an effective Justinian. J. Wirt Kail as Marcellus, Edward Poland as Caribert, Thomas Chapman as Euphrates, Herbert Chesley as Stryax, Charles Inwood as Amron and William Bernstein as Mundus may be specially mentioned for artistic achievement. Mrs. John A. (Emelie) Rickaby scored very successfully as Antonina, giving a spirited performance. Isabelle Preston, as Tamyris, was at times forgetful of her lines and ignorant of her cues. Otherwise her performance was excellent. Theodora will hold the boards of the Star for two weeks.

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Zozo is unique among spectacular productions. It has the scenery, the dresses, the shapely women and the transformation finale of the old form of show-piece, but it has no dancers. We are heartily glad of that, for a poor ballet (and most of them are poor nowadays, except at the opera, is far worse than no ballet at all. In the case of Zozo the absence of pink twinkling limbs is not noticed, for the deficiency is more than supplied by the clever specialties of the leading performers and the innocent mirth with which the piece abounds. It would be difficult to exactly classify Zozo. It is nonsense of the most unmitigated kind, but it's the sort of nonsense that even wise men may laugh at. The skein of plot is so managed that anything under the sun, moon and stars can be introduced—providing it's funny. At the Third Avenue Theatre this week large houses wax enthusiastic over the skilful and humorously pantomimic tricks of George Adams, the singing of the phenomenal boy-soprano, Edward Guigeire, the stately beauty of Blanche Curtisse and the clever evolutions of the sixteen pretty girls in sombre jerseys.

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Edmund Collier, assisted by some of Buffalo Bill's red men, presented Metamora to a large house at the People's Monday night. The performance was recently criticised in these columns at considerable length. For the present let it suffice that Mr. Collier seems to be mounting high in the favor of the masses as a tragedian of the lusty school.

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Tony Pastor's bill this week is punctuated with clever features. Tom Brantford's mimicry is clever, Adams, Casey and Howard are funny, while Mr. Pastor's songs—some of which are new—created unbounded delight. As an afterpiece Sam J. Ryan and James K. Gibson appear in a condensed edition of Muldoon's Picnic.

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The Romany Rye is being given this week at the Windsor Theatre. The piece is getting to be rather rheumatic. None too strong and healthy at first, it has come to the halting and limping stage. In the present company, which it must in truth be said is composed of very ordinary material, the leading parts are played by John Burke and Victory Bateman.

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The School for Scandal, at Wallack's, has proved to be a rather unexpected "draw." Mr. Wallack usually puts up an old comedy to fill in between new plays, and since he moved to his present theatre the stop-gap scheme has never before been found particularly successful. But Sheridan's immortal play is attracting large and fashionable houses. It will be continued beyond the time originally set. Encouraged by the prosperous outcome of this revival, the management intend following it with two others, The Rivals and The Busybody, in the order named. The Rivals should do as well as The School for Scandal, but The Busybody has always, of late years, been a dubious and disappointing venture. When these pieces have run their course Harbor Lights will be produced with some very elaborate and expensive scenery and the strongest cast this strong company can afford.

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A Scrap of Paper, after a pleasant and profitable little run, will be withdrawn from the Lyceum stage next Tuesday night, in favor of Bronson Howard's new comedy, Met by Chance. The plot of the play, as furnished by the management, runs as follows: The scene is laid on the shore of Lake Champlain, in the heart of the Adirondacks, and at Irvington-on-the-Hudson. At the beginning of the play the Earl of Gathome and Hope Rutherford are as nearly engaged to be married as two persons can be who have not actually spoken the fatal words; and that Stella Vandyke, a charming *ingenue-Americaine*, is also *fiancee* to Charlie Hartwell. These two young ladies are cousins, and there is also a little sister of Hope, Lucy; so that the family party consists of the three girl cousins, Charlie and the Earl of Gathome. They are all about to camp out. Dr. Harrington Lee and Edward Dudley Talford are also on their way to a hunting tour in the wilderness. These gentlemen meet Hope and Stella, but only for a moment, and without introduction, in the first act. In the following acts the two girls are lost from their own camp, and are found by the gentlemen; the two pairs of young people are compelled to pass a week together in the woods. Between Stella and Dr. Lee and between Hope and Talford mutual affection springs up; but the previous engagements of the ladies keep them apart. When the rescuing party arrive, Talford and the Earl of Gathome are brought face to face Talford is the real Earl, and discovers that the man who has been promised the hand of the woman he loves is an impostor, personating himself. The false Earl rids himself of his rival before his crime is detected by the others. The reappearance of Talford and his union with Hope is duly arranged in the end. Charlie, meantime, has fallen desperately in love with Lucy; so that Dr. Lee and Stella are left free to settle the little difficulties which have cropped up in the course of their true love, and it runs smooth at last.

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Tangled Lives has gone smoothly and prosperously along at the Fifth Avenue, and it is likely to continue for some weeks to come. The marriage of two members of the company in the Mayor's Office on Tuesday sheds a halo of romance over the organization, and heightens the realism of its civic law atmosphere.

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Over the Garden Wall finishes this week at the Fourteenth Street. Mr. and Mrs. Knight will be succeeded on Monday next by Denman Thompson in his old comedy, The Old Homestead.

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Turned Up, at the Bijou, elicits shouts of laughter every evening, and Mr. Caraway Bones Goodwin as chief cachinatory conspirator, plunges along his headlong course of mad mirth to the satisfaction of everybody concerned. He will go on plunging, in all likelihood, for many nights to come.

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The Red Fox has been booming in the courts and at Poole's Theatre. The play is a good one of its kind, and James Ward in the leading part is likely to renew all his old-time popularity.

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Chronicling the steady popularity of Jim the Penman at the Madison Square is getting to be a monotonous weekly task. But in the interests of truth and justice it must still be said that the houses are large, the audiences enthusiastic and the performance one of rare finish.

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The O'Reagans as it draws near its end pulls people in droves to Harrigan's Park Theatre. McNooney's Visit is being diligently rehearsed, and it promises a rich store of fun.

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Margaret Mather changed the bill at the Union Square on Monday night to Romeo and Juliet. There was a good-sized audience in attendance. Miss Mather acted Juliet with her accustomed power and received admirable support from Frederick Paulding as Romeo Mr. Ranous was a vigorous Tybalt. Mrs. Smith played the Nurse with unctuous humor. Mr. Levick is too old and too heavy for the part of Mercutio, whose rapier-like wit and gossamer persiflage he rends into fragments with his coarse treatment. The play was mounted with the same beautiful scenery and dresses that made its production last season a notable event in the matter of scenic achievement.

The Musical Mirror.

METROPOLITAN OPERA HOUSE—MERLIN.

King Arthur	Herr Robinson
Modred	Herr Kemlitz
Gawein	Herr Heinrich
Lancelot	Herr Dr. Basch
Merlin	Herr Alvary
Viviane	Frl. Lilli Lehmann
Bedwye	Herr v. Milde
Glendower	Herr Sieglitz
Morgana	Frl. Brandt
Demon	Herr Fischer
Four Maids of Viviane	Frls. Better, Klein, Franconi and Mayer

At the Metropolitan Opera House, Goldmark's opera, Merlin, book by Lipiner, was produced on Monday evening for the first time in this country, and with it began the second half of the season of grand opera in German of 1886-7

It would savor of presumption to judge of a work of such importance from one hearing, but there is no doubt that Merlin is well worthy the careful attention of musicians and music lovers alike. The general impression made upon the listener, on first hearing, was that of intense interest. The fascination hovering about the legend of King Arthur and his Knights of the Round Table, which is as veritable a solar myth as any other of the stories of Eld in which glittering and gracious herowes have their risings and their settings and in which round tables, rings of gold, circles of stone, and all manner of types of the Zodiac the Ecliptic, the sun and the stars, make up the stage stage setting, and where beneficent beings—half-mortal, half-divine—suffer and die for mankind, even as Helios dies in the Winter oblivion after having ripened the fruits of the earth for man's use, only to rise again in Spring. This legend, which underlies all cults and religions, magnetizes both old and young by its nature-power, and Herr Lipiner has woven a chain of action and situation that holds the listener fast bound from the rising of the curtain to the the falling thereof.

The framework of the story is, in brief, as follows: The supernatural power of Merlin, which comes to him from his father, the Evil One, and has been exercised in behalf of the forces of King Arthur, being broken by his love for Viviane, and he himself being saved from the wrath of his demon father by her self-sacrificing love, the keynote of the drama is the old aphorism "Love is stronger than death."

The music that illustrates this legend bears unmistakable traces of the influence of other composers, insomuch as that if Wagner, Meyerbeer, Gounod had not lived, Goldmark would never have written. But as the models imitated are acknowledged masterpieces, the copyist should be congratulated on his good taste in the selection. Still, there is enough left to show the genius of the man who wrote The Queen of Sheba.

Taken altogether, the manager of the Opera is to be congratulated on the manner in which the opera was produced, many of the smaller parts being filled by admirable artists, by which the general effect profited much. Fraulein Lehmann gave the audience another proof of the versatility of her genuine ability. In Viviane, the wild huntress, she created a part which others will use as a model to imitate. Herr Alvary, as Merlin, was at home in his part. He sang admirably and in a style which should go far to redeem the vocal shortcomings of the German tenors who have appeared at the Metropolitan Opera House. His acting and appearance, also, had a fascination truely delightful, and he fully deserved the hearty expressions of approval showered upon him, as well as on Frauelin Lehmann, with whom he shared the honors of the evening.

The band, under Walter Damrosch, played superbly and brought out the vivid colors of Goldmark's instrumentation with great clearness and effect.

The stage setting was very satisfactory, many of the mechanical effects, especially the "Will-o'-the-wisp," imitated by electricity, being all that could be wished for.

For a first representation things went very smoothly, occasional false intonation of soloists and chorists being pardonable, and the performance concluded at a reasonable hour.

Such productions of new operas are inestimably valuable to the music loving public, to musicians, and to the cause of music in America. And it is to be hoped that on repetition success may attend the efforts of the Opera management to present worthy music in a worthy manner.

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The wonderful run of Erminie continues at the Casino, hundreds being unable to get seats every week. Mark Smith has mellowed into an excellent first robber, and people talk no longer regretfully of Daboll. Pauline Hall looks as bewitching, acts as energetically, sings as loudly and gets as many nosegays and other gifts of flora and the clubs as ever. Marie Jansen is delightful and Bella Thorne extremely good in what they have to do respectively. Of course Francis Wilson is the soul of the piece. Now that he has cast off his Cockney shackles and gives a free rein to his native humor he is excruciatingly funny. The pretty, light, swinging music, while not calling forth any great enthusiasm nor challenging severe criticism, is still pleasant to listen to, and the band and chorus under Jesse Williams is always perfect.

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Dockstader's Minstrels are having full houses. McWade's fine, round baritone voice is decidedly the most attractive musical feature of the performance, while the concerted pieces are given with rare precision and delicacy, under the able direction of Mullaly. The small but effective band of instrumentalists is a main factor in the success of this modern minstrelsy. How the Christys of old would have stared at such rare skill and perfect performance!

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Koster and Bial keep up large houses, funny performances, clever specialties, and good times generally at this temple of pleasure on Twenty-third street. Nothing is ever done badly there, and most things are done exceedingly well; which is a comfort.

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The Sunday night concert at the Windsor Theatre went very well. The style of the entertainment was not classic, although some very good music was given. Harry Pepper made a marked success in Welling's charming song, "Dreaming," and Carrie Tutein was wildly encored in her character ballad, "When the Hawthorn Buds were Springing." "De Salas, the violinist, made a fine success, and John McWade sang Weidt's song, "How Fair Art Thou," and "Ruby" with great richness of voice.

The Amateur Stage.

THE YORICK IN THE GOLD MINE.

The Gold Mine, an original play in four acts by Irene Ackerman, was produced on Monday evening, Jan. 3, at the Lexington Avenue Opera House. The piece shows knowledge of stage methods, and after the elimination of unnecessary dialogue and various incongruous features, might prove acceptable for an average road company. It certainly proved diverting as presented by the Yorick Society, but scarcely in the manner intended. T. L. Bunnell, as Mr. Covert, the polished villain, was entirely out of his element. He strove hard to be serious and dignified, but his comedy propensities would crop out in spite of his efforts to suppress them. Charles Splitdorf made an excellent character sketch of Crazy George. I. L. Balza has a slightly foreign accent and a very pronounced individuality. He is painstaking, but nature has not endowed him with histrionic talent, without which no amount of cultivation and conscientious work will make him an actor. He was I. L. Balza as Fred Clancy, and I. L. Balza with a ludicrous beard when he doubled as the Foreman of the Mine. Irene Ackerman, on the other hand, has real dramatic intuition, but overacted the part of Bessie Granger in a manner that was decidedly inartistic. Perhaps this was pardonable under the circumstances, as she was the authoress of the play as well as the impersonator of an important role. Miss Ackermann has been a professional actress for several years past, and showed in many things the advantage of stage training. She was entirely at her ease, and, from the applause awarded her, evidently won the sympathies of the audience. G. C. Sparmann made a good civil engineer, and was quite effective in the climax of the third act. John P. Hogan, who acted Bob, was a professional letting himself loose to clown a part for the benefit of amateurs. He became very tiresome. Lizzie Mowbray, another professional, was natural and pleasing as Kitty, Bessie's maid. Marie Foster, who has made many successes on the amateur stage, was not adapted to the role of Mrs. Virginia Desmond. She is excellent in comedy work, but her voice and style unfit her for strong dramatic situations. The original songs, the music of which was composed by Fred. Lyster, proved the most enlivening feature of the evening's entertainment. A reception followed the performance, and dancing was kept up till the "wee sma' hours."

THE E. D. AND C. C. IN "MONEY."

The Early Dance and Comedy Club is an organization to be known to future generations as the E. D. and C. C., when its fame is sufficiently established to warrant this initial style of abbreviation. The first dramatic performance and reception of the society occurred on Tuesday evening, Jan. 4, at the Lexington Avenue Opera House. The auditorium was scarcely recognizable owing to the lavish display of oil paintings, rugs, tapestries, screens, Japanese embroideries, floral decorations and Christmas greens. It seemed as if this barn-like establishment had been transformed by magic. A large part of the hall was set aside as a parlor and reception room, and everything was indicative of a very "swell" affair. The head and front of this enterprise is Edward J. Burke, who wished to show the community how to overcome the disadvantages of the Lexington Avenue Opera House, until the much-talked about theatre for amateurs becomes an accomplished fact.

The Board of Governors consists of Edward J. Burke, chairman; Belden J. Rogers, G. de Cordova, Walter C. Woolley, Edward J. Kelly, William H Kirtland, Thomas E. Crimmins, Gilson S. Whitson, Richard M. Walters, Harry D. Low and T. Sheridan Mahony. The gentlemen who shed the lustre of their names and personality upon the Reception Committee were Martin B. Brown; chairman, Amos J. Cummings, John H. Spellman, Miles M. O'Brien, William F. Croft and Homer A. Nelson. The dramatic part of the entertainment consisted of Money, interpreted by the following cast: Alfred Evelyn, Edward J. Burke; Sir John Vesey, H. Harriot Gardner; Henry Graves, Deane Pratt; Lord Glossmore, Francis Norris; Benjamin Stout, Sol. G. Frost; Dudley Smooth, Douglas Montgomery; Sir Frederick Blount, Boyd Everett; Lawyer Sharp, George R. Lamb; Officer of the Court, James Payson King; Clara Douglass, Marie Lamb; Lady Franklin, Hattie F. Nefflin; Georgina Vesey, May Kingsley. The piece was presented under the direction of David Belasco. The scenic arrangements were in keeping with the tasteful decoration of the auditorium.

The most charitable criticism that can be made of Mr. Burke's impersonation of Alfred Evelyn is to say that it was an ambitious failure. H. H. Gardner, as Sir John Vesey, was not quite up to his usual standard in old men parts. Deane Pratt, on the other hand, never acted better. His Henry Graves was one of the most artistic character sketches seen in a long time on the New York amateur stage. The lady Franklin of Hattie E Nefflin was also a delightful sketch. Sol. G. Frost came next in point of merit and carried out the part of Benjamin Stout with excellent effect. Marie Lamb did not repeat the success she made at her recent *debut* with the Kemble Society. Her style is somewhat too declamatory, and while her acting is most telling in passionate delivery and strong situations, it lacks the qualities essential for a sentimental role like Clara Douglas. Miss Lamb, however, is prepossessing in appearance, and hard study and experience have done wonders for actresses far less talented. One of her worst habits is to frown too much, which destroys her comeliness and does not please the audience. It is difficult to account for Boyd Everett's reputation as an actor of foppish parts. His Sir Frederick Blount was entirely out of drawing, and not even amusing. George Lamb and Douglas Montgomery acquitted themselves with credit, but Francis Norris was less satisfactory. Despite the fact that the club scene was omitted, the performance lasted till half-past eleven, as the curtain was not raised till about nine o'clock.

NOTES.

Matinee performances will take place at the Madison Square Theatre on Thursday and Friday, Jan. 13 and 14, when society amateurs will present A Mouse Trap, Weeping Wives and Tea at Four O'Clock.

An amateur performance occurs this (Thursday) afternoon at the Lyceum Theatre in aid of the Free Kindergarten Sewing School and Reading Room, on the East side. The plays to be presented are Delicate Ground and Sugar and Cream, besides scenes from The Hunchback.

Kathleen Mavourneen is to be presented at Turn Hall on Wednesday evening, Jan. 12, by Company C of the Sixty-ninth Regiment.

Company F, of the Twenty-second Regiment, will celebrate the twenty-fifth anniversary of its organization at the Lexington Avenue Opera House on Friday evening, Jan. 7. Ours is to be given by members of the company, after which will follow the usual reception.

The Columbia College Dramatic Club will appear in the Two Buzzards and My Turn Next at the concert hall of the Metropolitan Opera House on Friday and Saturday evenings, Jan. 7 and 8.

On Thursday evening, Dec. 30, an amateur performance was given in the lecture-hall of the R. C. Church of St Lawrence, in the presence of the Rev. Fathers Merrick, Walsh and others, of the College of St Francis Xavier. The play, Helen the Athenian, was written by Margaret Douglas, who took the leading role. The stage was specially erected by Messrs. Ryan Brothers, and the effective scenery and curtain, painted by Sydney Chidley, were much admired.

The Giddy Gusher.

I was talking with a lady the other day who had been a victim of this baby prig, Lillian Smith. This was in Stern's store, just before Xmas, and wedged in the crowd before a counter, she was accosted by this sweet child.

"Your satchel is open, lady," said the pretty little thing, and the lady said:

"Thank you. Good mercy! My pocketbook has been stolen."

"Had you much in it?"

The lady named the amount.

"Is it all the money you have got?" queried the child.

"All I have with me."

"Do you live far?"

"On Ninety-second street."

"Oh, dear; do let me lend you your car fare," said the sympathizing little waif. And it seems to me the precocious offer of assistance from that infant would have fired me with some suspicion of a kid that had such worldly ways.

* * *

I knew once an instance of similar juvenile depravity. A well-known manager, childless and fond of children, came to the conclusion to adopt a little boy, and applied to a charitable institution for a suitable young one. They found him—a refined, delicate-featured little creature, about two years old—a gentle, sweet faced child, with every visible token of good breeding. Soft, intelligent eyes, regular high class cast of features, beautiful hands and feet—I don't remember a person who bore stronger evidence of gentle birth than did that little cuss.

* * *

The adopting party tried to learn something of his parentage, but the mists of misfortune obscured his origin, and without a doubt but they had a treasure, my kind-hearted theatrical friends legally adopted the waif, the manager bestowing his own name on the child—a name known and loved all over the United States then and to-day. Reared by one of the sweetest women that ever lived, in a pleasant, prosperous home, the boy pulled through a delicate infancy and got to be five years old before his character was actually discovered.

* * *

I went in one morning and the gentleman was in a state of mind over the loss of a twenty-dollar gold piece out of his fob pocket. It had dropped when he was going to bed and he distinctly recollected having tucked it into that particular pocket when he picked it up. No person had had access to his room but the baby and his wife.

A sharp catechism was in progress as I came on the scene.

More innocent distress never sat on the human countenance than occupied my young friend's face.

The sweet, frank eyes, the aristocratic pallor, the high-bred features, all refuted the unjust suspicion.

"Oh, papa, I never touched the white penny," said the kid. "I never saw the white penny. I thought you gave it to mamma a long time ago."

"This is another gold piece I'm talking of; not the one I gave your mother."

"Did you get another like it, dear papa? Oh, how sorry I am you lost it."

"Come off," cried I, "you'll be accusing a quart of milk of petty larceny next."

* * *

But there had been a lot of mysterious thefts about the house for a year past. Servants under suspicion had been discharged, and all sorts of trouble caused, by the disappearance of various articles. One day a friend had laid down a pocketbook and found half its contents vanish. Another lady had taken off her rings to wash her hands. Lost 'em promptly, and the family had ripped up the pipes in a vain search for 'em in the realms of the plumber.

And now the doubts of the master of the house had assumed definite proportions.

"Mamma" and I were of no avail. The stern parent bade the small suspected put on his hat and take a short walk with him. Hand in hand they departed, while we melted in tears at such cruel foolishness as the accusation of that angel of innocense seemed to be.

Round to the station of police went the father and son, as we afterward learned, and the Sergeant at the desk was given the tip. Some alterations were being made in water-pipes, and the flooring was pulled up in an outer room. A burly cop by the yawning hole sung out. "Bring in the boy that tells that lie—room for just one more small boy in the hole."

Down on his marrow-bones fell that small boy—confessed taking the "white penny," confessed to forty more crimes and came back to the house discovered at last for the miscreant he was to the last hour of his wretched life.

* * *

Of course this revelation of depravity in a mere baby was very dreadful; but still it was not of vital importance to his fond adopted parents. At the time I was the only one seriously alarmed. I looked at the young fraud with horror. "He's the offspring of a thief," said I. "It's in the blood, and his career will prove it." But I said it to myself, not to the trusting family that was nursing this young scorpion.

Each succeeding year saw this boy, despite the best training and greatest care, grew in evil. He was a born thief; he was a sneaking, hypocritical coward—a treacherous, mean liar. Everything unnatural came naturally to him. His pale, meek face didn't seem to belong to the nature that lived behind it; and when, after years of infamy here in New York, he drifted away, secured a term of imprisonment in a Western State, and was killed while escaping from justice, the foster father, who through it all had always helped him with money, sent a cheque to bury him and said to me:

"Thank God, that creature bears my name at last on a coffin plate. It is spared further disgrace. I breathe freer since I know he is dead."

* * *

The life of this little Lillian Smith will be curiously interesting in the coming years. She has certainly from some source derived her criminal instincts. Her personal beauty and precocity will no doubt raise up friends who will try hard to save her. I hope sincerely they may, and I hope I shall know it if they do.

* * *

There's another case before the public just now that should receive the most careful attention—that of the poor little teacher of music up in Harlem who is accused by a woman of having engaged herself as a servant and in that disguise stolen several hundred dollars worth of property.

That sort of thing occurs frequently in Gaboriau's novels, but not so often in New York. There was once an enterprising young man in Brooklyn, some years ago, who was quite a beau in society, who lived in highly genteel quarters, who would bid his landlady and fellow-boarders an innocent "good night," like a gentleman at his parlor door—bolt and go out of the window in half an hour—an old man to all appearance—and in his other character commit burglaries till it was time to go home and make up for breakfast and respectability. His is a solitary instance. I for one don't believe that poor little Mrs. Lyons guilty of any such double life. It's a sort of Courier of Lyons business that will be exploded if that Judge doesn't defeat justice in his desire to be gallant to a good-looking woman.

* * *

It's an awful weak case to make so great a mistake about. Here's a woman hires a servant a year ago, has her in the house just an hour, and yet is so positive in her recognition of a commonplace face as to swear perhaps that an innocent woman is a thief.

I have as good a memory for faces as ever Joe Dowling had, but I would no more trust myself to call a person a thief that I had known but one hour, and that hour a year ago, than to go jump off Brooklyn Bridge and sit in a dime museum afterward.

Here are relations, neighbors, a landlady of five years' standing, a doctor who testifies that during the whole month in which this ready accuser was robbed, that the poor little woman was ill, and he visiting her daily; an army of reputable people who swear to knowing her through years of toil without a day's absence from her post. If ever a case on its merits deserved a dismissal it was the charge of this over-confident housekeeper.

But Mr. Judge entertained it. Poor little Lyons had to get bail, and so the affair rests. How nice it will be if the victim turns the tables and sues the sure swearer for a rattling big sum, that will in some sort be a stand-off for all she is made to suffer.

* * *

A good many years ago a woman whose husband had become suddenly rich and very notorious all over the country by shoddy contracts during the war, met in the depot at Springfield, Mass., a sober, sedate matron who, like herself, was waiting for a train. It was the custom in those days to let people wander round and take cars anyhow and any time. Mrs. Shoddy boarded her train in the semi darkness of the old depot and a dull day, long before it was time to leave. Some other woman sat down beside her, and after a few minutes left the car before the train started. Shoddy missed her pocketbook, bulging with greenbacks. She flew for the ticket office and waiting room, found the sober, sedate matron who had been there before her, recognized her as the thief, accused her and caused her arrest. The poor lady protested her innocence; said that during the half-hour that Mrs. Shoddy had been absent she had sat conversing with a friend, who had left on a train even then vanishing from the end of the depot.

The ruthless officer of the period searched the lady. Beside her own modest purse there was an envelope with a fat roll of greenbacks.

"Them's mine!" shrieked Mrs. Shoddy; and the officer, announcing his belief that he had his hands on the most dangerous thief in the world, carted the lady off to the station. It was late in the afternoon, but the lady insisted on the presiding Judge being sent for. The station officials were as insulting as possible; the rich Mrs. Shoddy seemed to own the whole precinct; but the quiet woman finally wrote on a piece of paper a message that a boy about the place ran off and carried to the Judge.

Fifteen minutes later that man bounced in, with half the police potentates at his heels. A rush was made for the cell in which sat the grey-haired lady, and a general falling of hearts took place as the Judge, in a towering passion, announced that they had arrested his mother, and the mother also of the Governor of the State.

* * *

A telegram to Boston brought back on the next train the Right Rev. Bishop Onderdonk, who had sat conversing in the depot with the lady from half-past two till three that afternoon—the particular half hour in which Mrs. Shoddy was robbed.

Shoddy was an awfully stupid woman. She stuck to her first assertion, and vowed that she had made no mistake. A greater row was made. If she had accused any other woman in that depot she would have landed her in State Prison sure. But she flew her kite too high. A thoroughly discomfited woman, she went home to her contract-hunting husband. His horror knew no bounds. The most important business transaction of his life hung on the decision of that Judge whose mother she had had arrested. Of course that was all up, and before he knew it a suit for false imprisonment was well under way that resulted in a tremendous verdict.

* * *

One way or another that silly woman's obstinate mistake worked the complete ruin of the whole family. Certainly twenty years after this all happened a housekeeper in a country hotel—a poor, hard-worked, miserable creature, with a husband doing chores round the place—was pointed out as the once rich and powerful Mrs. Shoddy, and the story of her great mistake and her vindictive persistency was related to me.

* * *

One of the easiest things in this world is to mistake one person for another. Every one has sometimes seen some one and said to themselves: "That looks like Mr. So-and-so. I believe it is. I don't know; yes, it is." By the time they ride another block, or sit out another act, they make up their minds positively that their first impression was correct. Then, perhaps, they'll do as I did last Winter. I looked at a portly gentleman in a seat three rows in front of me at Wallack's. "That looks like Bill Hyde, of St. Louis, side face," I mused to myself. The more I looked the more the likeness grew. Big head of curly hair, nice little nose en profile, no beard; certainly that's Hyde, of the St. Louis *Republican*. I settled that and handed my fan to a gentleman in front.

"Will you please touch that large, curly-haired man over there?"

"Certainly—this one?" (Motioning.)

I nodded yes, and my pleasant neighbor reached beyond a lady's bonnet and gave the big man a vigorous poke in the neck, and handed me back my fan just as the big man faced completely round and showed me a total stranger. The poker looked at me; the poked glared at the poker; I put on my idiot-asylum expression, and looked at both as they looked at each other. The curtain went up; the big man fronted it with a grunt; the obliging neighbor surveyed me once more; said "Well, I never!" and I made up my mind, as I wish every woman would, that one can be very easily mistaken in a person's appearance—as was the

GIDDY GUSHER.

Professional Doings.

Here are the familiar features of Mrs. Annie Yeamans, the popular comedienne at Harrigan's Park Theatre. The Harrigan comedies are incomplete without her.

—Frank D. Hall has left Edwin Mayo's Davy Crockett company.

—Sydney Rosenfeld is at work on the opera which is to follow La Marquise at the Casino.

—Miss DeForrest, leading lady for Frank Frayne, retired from the company at the close of last week.

—Manager Duff has offered the Main Line company a date late in February at the Standard Theatre.

—Frank Mayo is gone for two weeks in the provinces. On Jan. 17 he opens at the Third Avenue Theatre.

J. M. Hill will manage Robson and Crane next season, and Bronson Howard will write a new comedy for them.

—At Scranton, Pa., on New Year's Day, at two performances, Louis James and Marie Wainwright played to $1,607 75.

—During the Summer season a new American opera by an author as yet unknown to fame will be produced at the Star Theatre.

—Uncle John Robinson's Circus, which is in its usual Winter quarters in Cincinnati, goes to San Francisco and the Pacific Coast in April.

—C. B. Palmer has taken the management of Claire Scott. Miss Scott is playing for the benefit of Catholic institutions in New England.

—J. H. Alliger writes that he has once again joined Oliver Byron, but asks that the information be not accompanied by the tinkle of the chestnut indicator.

—W. J. Fielding, business manager and treasurer of the Tangled Lives company, has resigned and accepted the position of manager of Bradenburg's Museum in Philadelphia.

—In Buffalo, last week, J.J. Magee deserted the comedy company bearing his name, taking the receipts of the engagement. The company opened in Syracuse on Monday night on the commonwealth plan.

—Oscar Eagle, who is at present supporting Helene Adell, has purchased from Walter Standish his new comedy-drama, The Rainbow, and will take a good company on the road with it, opening Jan. 17.

On Feb. 21 J. K. Emmet will make his appearance at the Standard in his new version of Fritz, Our Cousin German, and will extend his engagement, during which he expects to produce three new comedies, right up into the Summer.

—Manager Surles, of the East Liverpool (O.) Opera House, wants attractions at popular prices. It is the only theatre in a town of 10,000, with many surrounding villages to draw from, and there are good railroad communications.

—There is a false report afloat that Jennie Kimball does not manage Corinne and the Merriemakers next season. Miss Kimball writes an emphatic denial, and says she looks forward to managing the little prima donna for many seasons to come.

—Jacob Litt, of the New Academy, Milwaukee, does not book attractions that play at low-price theatres throughout the country, and claims that his is the only house in Milwaukee that follows this rule. He invites offers from leading attractions for 1887 8.

—James F. Rayner, of Kansas City, has secured the People's Theatre, Milwaukee, and will re open it next Monday night. Sackett and Wiggins have secured the Palace Theatre in the same city and placed it on their circuit. Both will be low-priced houses.

—Charles O. White is going to have another theatre in Detroit next season. It will cost $60,000, and will be a popular price house. Work on the building will begin early in the Summer. Mr. White writes: "I shall continue to play the leading high priced attractions at my Grand Opera House."

—Howard Macnutt's new opera, The Kadee, will be sung by a double quartette at the Utopian Club, Philadelphia, before Colonel McCaull and a number of Quaker City journalists, including Dr. Lambdin, Mr. Lester, Mr. Dole, Mr. Menell, Mr. Williams and others, about the 20th of this month.

Frank Depew, a well known capitalist, has rented the corner of the Casino, and work has already begun with a view to making it the finest cafe in the country. The decorations will be similar to those of the Casino proper, consisting of Moorish arches, vari-colored lamps, onyx flooring, etc.

—Mlle. Rhea's managers are much annoyed at the insinuations thrown out regarding the veracity of the lady's statement that this is her farewell season in America. They state that she is determined not to play in America again, in spite of the good business she has done this season, and the many pleasant social acquaintances she has made here, and that she has received numerous offers to play in London and Paris next season.

—A barnstorming party in Our Goblins imposed upon Manager Kasson, of Gloversville, N. Y., on New Year's. The "snap" manager represented that it was the original company. The audience, composed of the best people of the town, expressed their disgust and left the house before the performance was over. It was only through earnest persuasion that the house was opened. Manager Kasson expressed his deep regret to his townspeople over the imposition.

—Ada Gray closed season in Syracuse on Saturday night. Manager Watkins paid salaries and bills in full and provided railroad fares for the members of the company whither they elected to go. Miss Gray has had a singularly unfortunate season. Her new play was not a success. In one principal city it was so fiercely assailed as to suggest malice and concerted action on the part of the critics. The revival of East Lynne did not mend business.

—Matt Morgan, the well known artist, has engaged to give his entire services to A. S. Seer, the Union Square theatrical printer. Mr. Morgan's abilities are well known in the theatrical world, and Mr. Seer has no doubt made a master-stroke in securing him. In Messrs. Morgan and Arnold he now has two of the leading artists of the country. Finding his present quarters at 26 Union Square becoming contracted, Mr. Seer will next May remove his establishment to the commodious five story building at No. 19 East Seventeenth street.

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PROVINCIAL.

BOSTON.

Held by the Enemy was brought out in Boston at the Boston Museum last week, and achieved an instant success, which it deserved to do, as it is a capital play, and, in the main, is played finely by the home co. Home and Modern subjects are deemed by many to be commonplace and tame; but this disproves the idea, since it is neither the one nor the other. It appeals alike to the heart and to patriotism, and is spirited and stirring in action. An old soldier informs me that Mr. Gillette has sacrificed military truth to the exigencies of his plot in several instances, notably in causing Colonel Frescott, wounded and in the hospital, to order the arrest of Brigade Surgeon Fielding, when the hospital surgeon is supreme in his realm, and in having General Stamburg preside at the court-martial when he afterward would be obliged to review the proceedings. I know nothing about these military rules, and give the objections for what they are worth. But I know that the play is cast with remarkable strength, and played wonderfully well. There are outs in it, notably in the conception of Susan by Isabelle Evesson. Her Southern dialect was good at times, and again execrable, and her baby talk was very far removed from Southern culture. But she made the character interesting, however untruthful. May Davenport's Rachel, on the contrary, was superb in every particular. And Kate Ryan's Euphemia was excellent. F. M. Burbeck as Lieutenant Hayne, is to the manner born in every particular. Southern fire, Southern force, Southern impetuosity, and Southern honor and generosity, are all personated with marvellous force and truth. Frazer Coulter as the brigade surgeon makes a fine appearance, and acts intelligently and spiritedly. Those who like to see favorite actors in other roles than those of villains will be glad of these chances to see Mr. Burbeck and Mr. Coulter in such fine roles, and be doubly glad that they are quite as good as though they were villains. Alfred Hudson as General Stamburg and E. H. Vanderfelt as Colonel Prescott are fine in their parts; and William Seymour does the old negro servant simply to perfection; while George W. Wilson as Thomas Henry Bean, the special correspondent, makes a capital hit and keeps the house in a roar while he is on the stage. The third act, at General Stamburg's headquarters, gives the stage one of the finest bits of intense work that it has to-day, and it is as natural as it is intense and realistic. Why should we go to the purlieus of vice when we can find strength and contrast in such scenes as these? And why should we go to other lands for our plays when such bright and strong ones as are here seen may be had for the searching?

I wish I could say as much for the play of The Chouans as I might for the way in which it was done at the Hollis Street theatre last week. It is a chapter of horrors from beginning to end, and horrors, too, for which Americans can feel but little interest; but how superbly it is played in nearly every particular? Modjeska's Marie is simply perfect in every respect. And what a picture she made in her famous Josephine gown in the ball-room scene! Mary Shaw can be credited with a success in the small part of La Barbette second only to that of Modjeska herself, her bit of frenzied passion when told of the murder of her husband being superbly done.

I do not know who "Cal. Wallace, Esq.," is, as the house bill designates him; nor do I wish to know, after seeing Pa, of which he is designated as the author, and which was given at the Park Theatre by Sol Smith Russell and his co. last week. It is very stupid rubbish, to put it mildly; but one can endure almost anything to get a little of Mr. Russell, who is a superb mimic. His imitation of the down-Easter in town meeting was simply side-splitting.

The Black Crook was continued a second week at the Boston Theatre and so was The Martyr at the Bijou.

A travesty on Princess Ida was the attraction at the Globe the latter half of the week. Rather it was called a travesty. But it was hardly that. Much of Princess Ida was given intact. The first serious liberty taken was in introducing King Gama into the gardens of Castle Adamant, in disguise, just before King Hildebrand's sons enter. King Gama, in his disguise, is, in appearance and manner, much like Dixey in one of his Adonis disguises. This seems to be the only Gilbertian strawberry-mark in the entire piece. I am informed credibly that much of the other original business, many of the lines, and even the songs, are by Manager Stetson himself, whose idea it was to have an Amazonian march by Princess Ida's warriors. The delicious music of Sullivan in Princess Ida is some of the sweetest he has ever composed, the "Oh, Dainty Violet!" and the famous quartette in the second act being beautiful in the extreme.

The American and European Novelty co., with Joe Hart, the Archmere Sisters, the Luciers, Edward Leslie and Lola, Sylvester and Lola and others, forming a very strong comb., appeared at the Howard Athenæum during the week.

Monte Cristo, with Horace Lewis in the title role, appeared at the Windsor Theatre, and was acted in an instructing and spirited way.

Resumé: Louis Goulland, Jr., has been appointed business manager of the Mestayer co., which just closed a successful fortnight's enaagement at the Bijou Theatre. He will add to his hosts of friends in his new positions.—Dion Boucicault is at the Brunswick.—May Fortescue is at the Vendome.—Maurice H. Barrymore is at the Thorndyke.—Kate Field will tell what she knows (and thinks) about the Mormons next Sunday night at the Boston Theatre.—Isabel Stone will give an English ballad concert at the Hollis Street Theatre next Sunday evening, patterned after the Boosey Hall entertainments so popular in London.—A New York manager is trying to get a location here for a permanent minstrel house after the style of Dockstader's.—I have been intending for several days to interview Dr. Lothrop on his plans for next season, particularly in regard to his improvements in the Windsor, of which there are many rumors; but I did not find time, and now I find the *Traveller* man has saved me the trouble. To him the Doctor says "that his plans are not yet developed, nor can he say how much or what he should do, but he will make great improvements in the theatre in Summer. He proposes to enlarge the auditorium and possibly raise the roof and add another gallery, so that the theatre will seat 2,500 or 3,000 persons. He will make the stage much larger and place in the rear three doors. He will make two new entrances, and have separate doors for the ten, twenty and thirty-cent admittances. He will probably have the upper gallery reserved at ten cents, the second at twenty cents; all the rest of the house at thirty cents. He proposes to paint the inside of the building pure white, while the cornices will be covered with gold paint. The proposed improvements will cost between $30,000 and $40,000. His plans will not be ready before May 1"—Edward B. Perry has returned from his Western concert tour.—The Boston Star co., consisting of Nella F. Brown, Walter Emerson, Medora Henson Emerson, John Thomas and Lida Low, have gone on a three-months' tour through the West, under the management of Ozias W. Pond.

SAN FRANCISCO.

DEC. 28.

Fancy, if you please, a baseball match in your city between a crack Eastern nine and a champion Western team, under a bright, warm sun, attended by about 15,000 people, while "the front" of each theatre is deserted by both the playgoer and house official, and you have our Christmas Day of the current year—that is, from a dramatic point of view. Matinees were poorly attended.

Orpheus and Eurydice, a genuine success of the Tivoli, continues to grow upon the public. The attendance cannot be improved upon unless the building be enlarged.

Regarding Enchantment: When I said in my last letter that the opening house was large and mentioned the attractive features, I said it all, and quite agree with Betsy B. in the *Argonaut* and Tom Williams of the *Post* that the Kiralfys should have come prepared to do better things and brought them with them. Everything admirable in Enchantment is very San Francisican. For instance, handsome and shapely Rose Beaudet is as familiar as she is attractive, and the prettiest scenery belongs to the California Theatre. The miniature policemen are children of our citizens, while the only song Hubert Wilkie sings was written by James Redding, and a consequence to all this is a large falling off in business. Edwin Thorne in The Black Flag 3.

Lights o' London is drawing large houses at the Alcazar, and will be continued this week. The McGibeny Family, a musical party, comes 3 and will give way to Charlie Reed and Alice Harrison, who open 10 in Little Jack Sheppard, which they are now rehearsing.

George Jessap and Frank Stephens wrote a play for Marie Aimee, which she and her co. will give a first production in America to-morrow night at the Bush Street Theatre. Meantime Caught in the Act fills the interim to fairly good business, altough the work has little merit.

Coast Drift: Frank Mordaunt, Charley Reed and others appear to-morrow night for benefit of striking car conductors.—The young and pretty wife of W. H. Thompson will shortly make her debut at one of the city theatres.—It is said that Carrie Swain's late treasurer, and C. K. Hatch of the Bush Street Theatre, may lease the Standard and play light attractions. I advise these young gentlemen to keep their money if they have any, for if Billy Emerson gives up the Standard there is nothing in it.—James O. Barrows has acquired the Pacific Coast rights to Romany Rye, and is now in the city.—A co. headed by Fanny Rineau and Lizzie Vigereaux is appearing to large houses and receiving good notices in Southern California.—An Alcazar usher is also a similar guide in Trinity Church, where he said to a worshipper lately, "The gallery is full, sir, but there is plenty of room in the orchestra." So says the *Examiner*.—Robert Mantell is negotiating to bring Tangled Lives to San Francisco, as a reminder that first impressions are not always correct. Hermann, the magician, opens at the Bush Feb. 28.—The Baldwin reopened Christmas day with the juvenile opera of Cinderella. Charitable purposes.—Charles P. Hall, manager of the Bush Street Theatre, entertained a few of his intimate friends at a banquet last Saturday the day having a double significance in being that of both Christmas and his birthday. About the festal board were representatives of other professions and also branches of commerce.—Jennie Williams, of the Aimee co., is a California girl, whose sister is the Minnie Williams of Hoyt's Tin Soldier party, and who took Flora Walsh's part when the latter retired from the cast to recuperate her health.—W. H. Thompson, late of the Morrison-Alsbey party, has returned to the city.—Aimee benefit Friday night was a success financially.—D. S. Vernon has come and gone after completing arrangements for Robinson's Circus next summer.

PHILADELPHIA.

This has been a week of light attractions, but excellent business. The curious flocked in large numbers to the Chestnut Street Theatre to see Miss Fortescue, and she triumphantly answered all unfavorable criticism by saying "Look at the house." If she had said "Listen to the house," another moral might have been drawn, for the chill of disappointment was on it, and it was frozen into silence. In a published interview, Miss Fortescue is reported to have said, "You never get done with Frou-Frou; there is always something to learn in it." There was a blunt truthfulness in this statement that must have been awfully embarassing to the interview; for the lady in question has yet everything to learn about it. Her conception of the part, if indeed she had a conception, was all wrong, her actions automatic and her elocution exceedingly faulty. In no single phase of the character was she at home, and the play was saved from utter dreariness only by her physical fitness for the role and by her elegant toilets. The lady has done well to secure the services of J. Newton Gotthold, who, by his refined and correct methods, his equipoise and carefully restrained force, shone like a star in the midst of the very small lights around him. Miss Fortescue in the rest of her repertoire was seen to much more advantage, and as an actress is not by any means to be ignored; for we have in this country scores of women of her capacities drawing good salaries and acceptably filling places in the ranks, content to follow where they cannot lead. We must measure results by the scope of the undertaking, and if we, in mistaken kindness, lavish praise upon mediocrity, what tribute can we hold in reserve for genius. This week, Adonis Dixey for a run.

Robson and Crane have finished their second and last week at the Chestnut Street Opera House and have reason to be satisfied with the financial results. Mr. Crane, having made a reputation by his Falstaff, and having been recognized as the legitimate successor of the old-timers who won renown in the part, I do not think that anyone will regret when they bid good-bye to the Merry Wives. In spite of my respect for the author, it is a very uninteresting play. Edwin Booth follows for two weeks.

John T. Raymond, on his second week, found the Walnut Street Theatre, roomy as it is, scarcely large enough to hold his many admirers, all of whom seem to like his new play, The Woman Hater. This week, Sir Ifvs' Black Crook; 19th, Mrs. Langtry.

We, Us & Co. successfully ran its second week at the Arch Street Theatre and will be followed by A Bunch of Keys; Annie Pixley, 10.

At McCaull's Opera House Indiana has caught the people and doubtless has come to stay. Business is excellent, and the comments upon the production very favorable.

James O' Neill, in Monte Cristo, packed the National Theatre at every performance, and was the largest in the history of the house. This week, Shadows of a Great City.

At the Central Theatre Gilmore's Devil's Auction co. was the holiday attraction and filled the patrons of the house with delight. The business was immense. The piece has been altered and improved since last season. This week, Mme. Gyer's Living Statuary, etc.; 10th Juleene's Mephisto Novelty co.

Destruction of the Temple Theatre: At 11 o'clock on the morning of the 27th, fire was discovered in the music department on the basement floor of of the Temple Theatre, and rapidly spreading until it reached the elevator shaft, the entire building was soon wrapped in flames, which defied all efforts for their extinguishment. The result was the total destruction of the building, together with almost all its contents, and the death of two firemen who were buried beneath the fallen walls. The financial loss is estimated at nearly half a million, which was but partially covered by insurance. William M. Singerly, the owner of the building, has already made life-long provision for the families of the unfortunate firemen.—George C. Brotherton, proprietor of the house, lost about $80,000, and has the sympathy of all who knew his generous nature.—Alfred G. Baker, president of the stockholders of the Academy of Music, immediately offered the use of that building for a performance for the benefit of the co. and employes of the Temple, and on the 30th the benefit occurred, and through the liberality of the public and of the resident managers here, over $5,000 was the net result.—The second Little Tycoon co. came on by special train from Washington by courtesy of the Pennsylvania Railroad Company to take part in the performance. Efforts are being made to secure a building here for the continuance of the Tycoon run. Mr. Singerly has not yet decided whether or not he shall rebuild the theatre.

Brief Mention: At Forepaugh's Theatre Lawrence Marston's romantic drama A Wife's Honor, with the author in the cast, packed the house. It had an advance sale of nearly 10,000 seats. At the Arch Street Opera House the Lilian Conway Opera co. produced The Three Black Cloaks. The tuneful little opera was charmingly rendered. Miss Conway is in excellent voice, and seems constantly to improve. She deserves a large field for her abilities. Carncross' Eleventh Street Opera House presented an excellent holiday bill and added much to the enjoyment of thousands of our people. Thatcher, Primrose and West's Minstrels appear at the Academy of Music this week.—George Holland, who has retired from the management of Louise Pomeroy, will shortly appear as Lord Dundreary at Forepaugh's Theatre.—To my friends of The Mirror and to my professional friends everywhere, I send hearty greetings for the New Year: "May you live long and prosper."

CHICAGO.

It is generally conceded on all sides that Wilson Barrett should have made his first appearance in his tragedy of Clito, which gives not only himself a better opportunity to display his abilities but the entire co. also. Miss Eastlake especially has a part that tests her powers, and as Helle she has really made her first appearance. Clito is a rather odd play in that it shows vice in all its reality without any attempt to smooth it over, or idealize it, and the modicum of virtue in the piece is centered in but two characters, both of which act as mere foils to the predominant vice; yet in spite of this fact the play is fascinating in the highest degree and is drawing very fine audiences. It will be kept on at the Columbia during the last week of the present engagement, Hamlet being reserved for the return visit later on. Fanny Davenport, 10.

Denman Thompson concluded a prosperous season of two weeks at McVicker's.

The McCaull Opera co. continued to perform Don Cæsar at the opera house and the audiences were good. The new opera Lorraine was to have been produced 3, but the initial performance has been postponed to 5. The scene is placed at a hunting castle of King Louis XIV, of France, who is one of the prominent characters. Lorraine visits the place to solve the mystery of his paternity, his only knowledge being that his father was a noble at the court. At the castle is one Gaspard, a nobleman, his wife Oudarde, and his neice Madeleine, and complications arise on account of this gentleman promising the hand of his neice in marriage to all who ask for it. Lorraine is favored by Madeleine, and this makes everyone else his enemy. The King discovers that his father was also Lorraine's, and after creating him a Count, gives orders that he marry Madeleine. The English adaptation is by Will J. Henderson, of the New York *Times*, and is said to be very bright and clever. The following is the cast:

Lorraine	Signor Perugini
Louis XIV., King of France	Eugine Oudin
Gaspard de Chateauvieux	De Wolf Hopper
D'Emat	Harry Standish
Olivier de la Tour	Louisa Parker
Pierre, Lorraine's foster father	Herndon Morsell
Henri	Gertie Clark
Jerome	Florence Wiley
Gervais	Clara Allen
Victor	Ida Bartelle
Francois	Grace Seavy
Achille	Minnie Echard
Eugene	Bessie Calloway
Alphonse	May Yohe
Le Bleu	Charles Jones
St. Trompe	George Carlisle
De la Sancierre	Carlo Russo
De Pantecot	Antonio Amadeo
An Old Man	L. Morrison
Captain of the King's Guards	A. M. Barbara
Madeline, niece to Gaspard	Gertrude Griswold
Oudarde, Gaspard's wife	Emily Soldene
Louise La Valliere, favorite of the King	Josie Knapp

Herrmann, the bewildering magician, has probably had the best holiday business of any attraction in town. The Grand has been packed several times. This is the last week and a change of programme is promised. Held by the Enemy 9.

Mizpah, the new comic opera, the libretto of which is by a gentleman named Dam, is, in the mind of everyone who has had the patience to sit it through, not worth even the execration contained in a vehement pronunciation of his surname. Its satire on American politics is about as silly a thing as ever found its way upon the stage, and there is not a witty line in it. The music is far ahead of the words, but is lost in the awful abyss of stupidity that is made to do duty as comedy. The costumer and scenic artist were given opportunities which they improved. Business has been small at Hooley's. The same bill this week. Tony Hart, 9.

Lizzie Evans had a successful week at the People's in Fogg's Ferry.

A Wall Street Bandit met with a good reception at the Standard, Viola Allen and Atkins Lawrence making a great success in the leading roles. This week a company called The Night Owls will be seen in Adonis, which is not Lixey's Adonis, but undoubtedly given the same name in order to mislead.

The Ivy Leaf, a very good Irish play, drew well at the Academy, the holiday season having much to do with the success. This week Phosa McAllister and a co. in Taken from Life.

The Casino, after being closed by the sheriff and undergoing a series of other mishaps, has again changed hands, this time to James A. Herne and Harry J. Sargent, and it will be run in future as a dramatic temple, the musical ventures not having panned out very well. Herne's minute men is the first production. Prices are fifty and twenty-five cents.

John A. Stevens had a prosperous week at the Windsor. This week, Ivy Leaf.

Items: On and after 10 prices at the Columbia will be reduced nearly fifty per cent. The new schedule is to be $1 and seventy-five cents for best seats, fifty cents balcony and general admission, twenty-five cents for gallery. Miss Davenport will be the star attraction to inaugurate the new scale. The why and wherefore is, of course, not given out, but something had to be done to get the people in.—The new management of the Casino will give a professional matinee on Tuesday in honor of Wilson Barrett and Miss Eastlake, to which a general invitation to all professional people has been issued.

NEW ORLEANS.

The attractions for holiday week at the theatres were Dot, by Bidwell's Star Dramatic co. at the St. Charles Theatre; Louise Rial in East Lynne, and Love and Reason at the Academy of Music; the Lights o' London at the Grand Opera House; Daniel E. Bandmann in a repertoire of Shakespearean tragedies at Faranta's, and Hicks and Sawyer's Colored Minstrels at the Avenue. Robinson's Dime Museum had an extra bill on during the week. At all the theatres business was splendid. Bidwell's, however, did the best. Dot was put on Christmas Eve and continued until the New Year. Dot has been given here many times, and with such actors as Jefferson and Owens in the cast; but it is not saying too much when it is noticed that Mr. Bidwell's co. gave as good a performance of the play as has ever been seen here. Osmond Tearle was a hearty and manly John Peerybingle. The old toy-maker, Caleb, was very pathetically played by Charles Wheatleigh. Mr. Wheatleigh devoted much care and attention to Caleb and the applause that greeted his efforts showed that his labor was not spent in vain. As Tackleton, Luke Martin was as surly and cross as a bear. Hart Conway was excellent as the Old Gentleman. Minnie Conway was pleasing as Dot. May Brookyn did exceedingly well and gave a very sweet and pathetic impersonation of blind Bertha. Tilly Slowboy had an able exponent in Emma Maddern. Pauline Duffield as May Fielding and Isabella Waldron as Mrs. Fielding completed the cast. The scenery was beautiful and the mechanical effects well managed. Barton Hill was the stage manager. The cushion-dance at the conclusion of the play afforded much merriment.

Jetties: The Grand Opera House will be closed this week for want of a suitable attraction coming South.—Myra Goodwin comes to the Academy of Music this week.—Bandmann stays another week at Faranta's and changes his repertoire.—Dot was withdrawn and False Shame put on at the St. Charles Theatre 9.—May Brookyn, of Bidwell's Star Dramatic co., celebrated her twenty-fourth birthday on Christmas Day. The co made it pleasant for her with gifts and merrymaking. Miss Brookyn is one of the most popular members of the co., and easily shares the honors with Minnie Conway, the leading lady.—J. Tannenbaum and wife, of Mobile, are in town.—Leonard C. Moise, the author of Parisina, a tragedy founded on Byron's poem of that name, was in town last week. While here Mr. Moise read his play to Mr. Bandmann, who expressed himself as well pleased with it. If an agreement can be made Mr. Bandmann will produce it.

BALTIMORE.

Lotta drew large houses at the Holliday Street last week. On Monday night Robson and Crane drew a good house, presenting The Merry Wives of Windsor.

The attendance at Ford's Opera House during the engagement of McIntyre and Heath's Minstrels ranged from fair to middling. The performance was a good one. Hoyt's Tin Soldier began this week well with a big house on Monday night. Next, Alone in London.

The week just closed at Harris' Masonic Temple Museum was, like the week that preceded it, a succession of crowded houses, and on Monday afternoon George C. Boniface appeared in Streets of New York to about all the house could hold. Next, Ben Maginley in May Blossom.

Business still continues good at the Monumental Theatre, and the management announces for this week H. W. Williams and Harry Kernell's Specialty co. Next, Ida Siddons' Burlesque co.

Dan Kelly was given a warm greeting last week at his own Front Street Theatre, after an absence of several months, and his character impersonations in The Shadow Detective was cleverly done and well received. On Monday night Arizona Joe in Black Hawks opened to a good house. Next, Ragged Jack Dramatic co.

New Year's Calls: On Monday night of last week, during the performance of The Shadow Detective at the Front Street Theatre, Dan A. Kelly was presented with a handsome book-case and a vase of artificial flowers. No actor who comes here is more popular than Mr. Kelly, both on and off the stage. This week he will rest at his home here, after which he will start out again with his co.—The Winter garden attached to the Monumental Theatre has been a pronounced success. The audiences last week were large and enthusiastic. On Monday evening and the rest of the week the Caldwell Sisters, vocalists, will be the special attraction. The Vienna Ladies' Orchestra has been re-engaged. The garden has been handsomely decorated and the seating capacity is 2,000.—Tom Boylan, of Guy's Hotel, received a despatch from Adonis Dixey on New Year's Day, wishing him a Happy New Year.—The fourth concert of the Philharmonic Orchestra will be given at Oratorio Hall, Friday, Jan. 7; Mrs. R. Ortmann will be the vocalist and Richard Burmeister, the pianist.—McIntyre and Heath's Minstrels disbanded on New Year's night, after filling their engagement at Ford's Opera House. The cause of the breaking up is the withdrawal of Primrose and West, who have until now been partners in the concern. Their connection with it, according to the terms of partnership, ended on Jan. 1. Of the co., Barlow, Armstrong, Tom Ward and Ellsworth Cook will go to California to join Billy Emerson's Minstrels. The rest of the troupe will be added to the T. P. W. co.—The club night at the Journalist' Club on Thursday was, as such occasions always are, very enjoyable. The latch-string is on the outside at all times to members of the profession.—The Oratorio Society announce a performance of Messiah for Thursday evening, Jan. 6, at Oratorio Hall. The soloists will be: Elene Kehew, soprano; Emily Winant, alto; Frank H. Potter, tenor and George Prehy, bass.—The police authorities arrested P. Harris, proprietor of Harris' Masonic Temple Museum, for blocking up the aisles in his theatre with chairs. The matter, however, was satisfactorily settled. Mr. Harris is in big luck to have occasion to need chairs in the aisles, but he has been doing it nearly all the season. The business done at the Museum is phenomenal.—Jesse K. Hines, Jr., of Buffalo Bill's Wild West Show, spent his holidays at his home in this city. He tells me he goes to Europe with the co. in the Spring.

BROOKLYN.

The business of Henry E. Dixey at the Park Theatre last week was the largest done at that house this season. The theatre was not large enough to hold all who applied for admission. Genevieve Ward was the attraction Monday evening, Forget-Me-Not being the play. The audience was fair. Next week, Lawrence Barrett in Rienzi.

Hoodman Blind had a fairly successful week at the Brooklyn Theatre. Joseph Haworth carried off most of the honors. Robert Downing in The Gladiator opened Monday evening to fair business. The piece was very handsomely staged. Gillette's Private Secretary next week.

At the Grand Opera House Frank Mayo in The Three Guardsmen did very well last week. On Monday evening the attraction was the Dalys in Vacation. The audience was of fair size. Next week, Lost in London.

An excellent minstrel performance was given at Hyde and Behman's Theatre last week, and it was thoroughly appreciated by a series of large audiences. Lillie Hall's co. began a week's season Monday evening. The house was crowded.

At the Standard Museum Fannie Louise Buckingham played Mazeppa in a version of the play that would have saddened the spirit of the late Lord Byron had he lived to see it. However, the audience—a large one—liked it, and showered upon the plump and pleasing Fannie Louise many manifestations of favor. So much for Buckingham. The play was well mounted.

The Operatic Minstrel co. did so well last week that it is to remain at the Brooklyn Museum until Saturday. A number of additions have been made to the curiosity hall lately, and business is very satisfactory.

The business done by the National Opera co. at the Academy of Music was on the whole equal to expectation. Artistically, Faust was the most satisfactory performance.

Frederick Warde's week at the Lee Avenue Academy was very successful, both artistically and financially. On Wednesday evening Mr. Warde played Richelieu for the first time in Brooklyn. Annie Pixley in The Deacon's Daughter played to good business Monday evening. M'liss will be produced later in the week. E. E. Kidder's new comedy, On the Stage, is to receive its first performance here next Monday evening.

Zozo drew crowded houses to the Novelty Theatre last week. George H. Adams scored a hit. Atkinson's co. in Peck's Bad Boy attracted a large audience Monday evening. Next week, Blackmail.

At the People's Theatre The Romany Rye had a quite successful week. Misco's Humpty Dumpty co. opened Monday evening to excellent business.

Frank E. Aiken's Against the Stream co. played to very fair business last week. Barlow Brothers and Frost's Minstrels came Monday evening and were greeted by an audience of good size. Davene's Specialty co. 10.

CINCINNATI.

Siberia is regarded by Manager Fennessy, of Henck's, as one of the most successful plays of the day, and that the same high opinion is entertained by the amusement-goers of Cincinnati was practically demonstrated last week by the attendance at Henck's. Adele Belgarde and Frankie McClellan were notably good as Sara and the Flower Girl, and C. W. Butler looked after the comedy role quite acceptably. The play was superbly mounted. This week, Conried's English Opera co. in Strauss' Gypsy Baron, followed 9th by Atkins Lawrence, in A Wall Street Bandit.

Maggie Mitchell, in a repertoire made up of Fanchon, Lorle, Pearl of Savoy and Maggie the Midget, was the attraction last week at the Grand, with good results financially. The honors of the support were rather evenly apportioned among Messrs Abbott, Galloway and McClannin, and Marion P. Clifton and Mrs. Van Deeren. This week Fanny Davenport, with Much Ado About Nothing, as the opening programme. Salsbury's Troubadours 10th.

Genial, clever Gus Williams closed a very successful week at Havlin's. One of the Finest was presented 29th, when it was replaced by John Mishler. The star's vocal selections were warmly applauded, and Emma Pierce's excellent support largely aided in the week's success. This week Marie Prescott, in Czeka, followed 9th by the Keep it Dark comb.

The sensational drama held full sway at People's past week, with Frank Frayne, in Mardo. This week the Georgie Melnotte Female Minstrel co., followed 9th by the Morosco Specialty and Pantomime co.

Between Acts: Mrs. Gus Williams joined her husband here 28.—Frank Frayne was presented last week with a handsome Elk's pin, set with diamonds, by the members of his co.—The Battle of Sedan will remain with us until Jan 13.—Uncle John Robinson's Circus, which is quartered here for the Winter, goes to California and the Pacific Coast in April.—The attendance New Year's Day added largely to the coffers of the various local managers.—Charley Zimmerman, the clever treasurer of Harris' Museum, will officiate during the Summer season at the Cincinnati Baseball Park, and Peter Daly, doorkeeper at Heuck's, will look after the turnstile.—Manager Hyams, of the Vine Street Opera House, is highly gratified over the success attending his opening week. His programme for current week includes Jennie Pickert, Stinson and Merton, Hugo Dellar, the Dolan Brothers, Jessie Reed, Ed. Sheehan the Whippler Twins.—Fanny Davenport's engagement at the Grand promises to be entirely successful.—Ben. Maginley, in May Blossom, closed a very successful week at Harris' Museum.—One of the local scribes remarks truthfully that Gus Williams doesn't say to the boys as of yore, "I'll see you after the show." There is a Mrs. W. now.—Manager Charley Osgood, of Harris' Museum, presents for current week Around the World in Eighty Days comb.—The Gray and Stephens Dramatic co. will follow 9.—Charles Verner in Shamus O'Brien will follow Keep it Dark at Havlin's.

CLEVELAND.

J. C. Duff's comic opera co. appeared in Cleveland for the first time last week at the Euclid Avenue Opera House. With such names as Lilian Russell, Zelda Seguin, Vernona Jarbeau and J. H. Ryley in the cast, it is unnecessary to say that the excellence of the company was not open to question. The operas given were A Trip to Africa and Iolanthe. A Trip to Africa is not a masterpiece in the comic opera line. It lacks one or two essentials, one of which is that it is not comic. The co. did all in their power to make it a success, and the scenery was exquisite. Still it seemed to be the general verdict that there was something lacking; and the lack of that something was due to the author. It is not necessary to make any comment on Iolanthe further than to say that Lilian Russell made a fascinating Phyllis, and as The Queen of Fairies, Zelda Seguin scored a distinct hit. The Strephon of C. W. Dungan was scarcely what it might have been.

The Park Theatre's attraction for the week was Hoodman Blind, in which Adele Waters, in the dual role of Nance Yeulett and Jess, proved herself to be an exceedingly strong young actress, and won a good deal of applause, all of which was well earned. B. T. Horning played Jack Yeulett excellently, and Charles H. Bradshaw, as Ben Chibbles, got all the humor out of the character there was in it. The co. supporting was good throughout.

The business done at the Euclid and the Park, with the exception of New Year's Day, was not what it should have been considering the attractions.

At H. R. Jacob's Cleveland Theatre an exceptionally strong co. presented Zitka. Gustavus Levick and Josie Batchelder appeared in the leading roles. Business good—in fact, on New Year's Day the orchestra had to relegate themselves to the stage to make room for the overflowing audience.

Reilly and Wood's comb. played the People's Theatre for a week, though with what success I am unable to say, as I did not get around to see them.

The attractions for this week are: Euclid Avenue Opera House, Held by the Enemy; Mlle. Rhea at the Park; Passion's Slave at the Cleveland, and the Amy Gordon Opera co. at the People's.

ST. LOUIS.

At the Grand, Rose Coghlan delighted fashionable audiences with old time comedies. One of the best performances of the week was Masks and Faces, when she introduced "the rale ould Irish jig." Fred de Belleville was seen at his best in the character of the nonchalant Dazzle in London Assurance. Mr. and Mrs. Walcot were good in everything they attempted. Messrs. Lipman, McDonald and Clarges are worthy of special mention. Eben Plympton in Jack this week. The Carleton Opera co. 6.

Roland Reed in Humbug, last week at the Olympic, had large audiences. His Jack Luster is well known and he made a hit in his topical songs. He has a good co. and the fun contained in the play was all brought out. Siberia this week. Wilson Barrett in Clito 9.

Owing to some accident, that often befalls travelling cos. The Wall Street Bandit will not materialise at Pope's this week. A Rag Baby 9.

Frances Bishop, supported by a fair co., appeared last week at the People's to large houses, presenting Mugs' Landing. Miss Bishop is a fair soubrette. A Cold Day this week. Frank Frayne in Mardo, 9.

The Stranglers of Paris packed the Standard last week. Frank Tannehall did good work as Iagon. The co. were fair. Charles Venner in Shamus O'Brien this week. Austin's Australian Novelty co 9.

Cues: At the New Year's matinees the theatres had packed houses.—The Cowboy's Convention at the Museum this week.—Carleton Opera co. will produce Erminie at the Grand.—J. E. Fries, the theatrical curio collector, is lying very ill at his residence.—John W. Norton is slowly getting better.

PITTSBURG.

Rice's Evangeline closed a moderate week's business at the Opera House, 1. The co., with one or two exceptions, is hardly up to the requirements of the piece. Casino co. in Erminie 10; Edwin Booth 17.

At the Bijou, Salsbury's Troubadours appeared during the past week in The Humming-Bird to fair business. The piece did not catch on to a very great extent, and needs pruning to make it a success. Gus Williams 3; Shadows of a Great City 10.

The Academy had packed houses, closing 1, when Williams' Kernell co. appeared, giving an excellent entertainment. This week the Big Four comb., to be followed by Hopkins and Hughes' European Novelty co. 10.

One of the Bravest, at Harris', had a good week, closing 1. Little's World appeared for the week, to be followed by Chris and Lena 10.

Items: Salsbury's Troubadours close the season in Buffalo April 23.—Manager Richardson, of the Newcastle Opera House, was in town 28.—Carter Couturier sails for Europe middle of March.—Salsbury will not be with the Troubadours next season, as he intends to devote his entire attention to the Wild West.—Matt Leland says the one-night stands through Ohio this season do not average much over $100 each.—Assistant-manager Shwab says there will be no change in prices for the rest of the season, after the National Opera co. engagement which is for three nights in February.—Lenora Bradley made her first appearance with the Troubadours 27, and scored a success as Mrs. Honeymoon in The Humming-Bird.—Katie Lang, daughter of Billy Lang the carpenter-actor, made her debut at a minor hall 1.—Will Williams, of the Kernell co., is one of the rising young managers of the variety business.—Marie Bockel, with Salsbury, made a decided hit by her admirable singing in the second act of The Humming-Bird.—Salsbury made date with ex-Manager Fred Parke, which was transferred to the Bijou, and rather than lose a week he kept the contract.—Jimmy Orr, of the Academy received a diamond ring for Christmas gift.—The Battle of Gettysburg, which has been holding forth at the Grand Central Rink for the past two months, under the management of H. W. Williams, closed 31.—Nate Salsbury intends to change The Humming-Bird considerably and will cut out the part of Biddy. The Brook will be given through the one-night stands this week, and as it only requires five people Mr. Backus will spend the week in Columbus, his home, and Miss Bradley will go direct to Cincinnati, where the co. open 10.—The soubrette in One of the Bravest has been given two weeks' notice.—Upon invitation of Manager Williams, a number of members of the medical profession of this city witnessed a private exhibition of Emile Baggesch, the human corkscrew, who is with the Kernell co., and they pronounced the exhibition wonderful.—All the houses did immense business New Year's day, the Academy and Opera House turning away people.—The Wednesday matinee of Evangeline was the biggest of the opera house season.—Gilmore's Band will appear shortly under the management of Fred. Park.—Charles A. Burt, ahead of Chris and Lena, arrived in town 1.—Manager Chalet was presented by the attaches of the Bijou with a handsome charm, an emblem of the Knights of the Golden Eagle.—Williams' Kernell co. play a return engagement at the Academy before the end of the season.—J. H. Russell, advance of the Erminie co., is in the city.—Kate Castleton and Jim the Penman are booked for the Bijou.—Januschek and Williams will probably follow Edwin Booth at the Opera House.—Eastern standard time has been adopted at all the houses.

JERSEY CITY AND HOBOKEN.

The Academy of Music did an excellent business the latter half of last week with Theodora as the attraction. Lilian Olcott has a very good co. and fine scenery and costumes. Hudson Liston as Justinian and J. H. Gilmour as Andreas are excellent, while the rest of the co. is certainly above mediocrity. Evans and Hoey's Parlor Match co. opened week of 3 to an immense house and gave a very funny performance. The co. is increased since last here and considerable new business has been added. Next week is divided between Romany Rye and Kindergarden. Leon and Cushman's new play On the Stage, 17, three nights.

Items: A smouldering fire was discovered in the basement next door to the Academy at about the time overture of Parlor Match was half through, 3, when Mr. Hoey ordered the curtain rung up and amused the audience, who were in blissful ignorance of danger until all vestige of the flames had been suppressed.—Lilian Olcott fainted on the stage New Year's Eve and a doctor was called from the auditorium. Cause: overwork.—The matinee and evening of 1 drew packed houses.—The patent ring belonging to Eloped with a Circus Man is in the Academy cellar yet.—J. W. Rennie, of Theodora co., is an ex Scottish athlete who played Rob Roy with an amateur co. several times in this city.

HOBOKEN.

Wareing's Theatre had fair patronage all last week. A Bunch of Keys being the attraction. The skit gave satisfaction. On Sunday, 2, two performances were given in German by the Thalia co., in the afternoon Der Gute Michel, a fairy drama, and in the evening The Merry War. The house was packed on both occasions. This week Crossen's co. opened to a good house in The Banker's Daughter; the last half of week the same co. in A Celebrated Case. Next, Marguerite Fish.

At Cronheim's Edith Sinclair's co. in A Box of Cash did an excellent business all last week. The co. is a good one, containing Ed. Favor, Frank Moulton, F. J. Don, S. W. Favor, Eddie Coles, D. L. Donsbach, Bessie Favor and Edith Sinclair-Favor. This week Fanny Herring in U. T. C. and Jack Sheppard. Opened to good house.

Items: John Clarke is installed as stage manager at Wareing's. He is a level-headed man and will doubtless give a good account of himself.—P. W. Schuyler, who has joined the Box of Cash co. as business manager, is a hustler and withal a courteous gentleman.—Manager Cronheim gave a banquet New Year's Eve to his staff, co. and a few friends. It was a very enjoyable affair. Besides plenty to eat, drink and smoke, there was some splendid singing and several recitations by members of the Box of Cash comb. The host also sang a couple of Hungarian patriotic songs which were very edifying; he might probably be induced to repeat them on the stage.—Mr. Donsbach, who has been on the professional stage but a short time, shows many signs of ability as a comedian, and will no doubt rise rapidly before many Winters.

LOUISVILLE.

W. T. Bryant and Lizzie Richmond in Keep It Dark drew only ordinary business first three nights of week of Dec. 27 at Macauley's. The piece is remarkable in no particular. The Gypsy Baron finished the week to overflowing houses in spite of the most disagreeable weather of the year. The large and capable co. and the magnificent mounting

which are pictures of Currecanti Needle and the Mount of the Holy Cross.—The Grismer-Davies co. plays the Leadville circuit after its engagement here.—Manager McCourt left for the East Monday to be absent a fortnight. The Kiralfys came to the Tabor week of 10, and presented Enchantment. This will make three weeks played by the co. in Denver in two months.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): My Partner is becoming rather *passe* here, yet Louis Aldrich succeeded in drawing a really large house Dec. 28. On the following evening the Inside Track, with the Byrons as stars, carried a fair audience with them through the intricacies of their drama. The Aphrodite was the holiday attraction and secured merited recognition at end of its three performances.

Carll's Opera House (P. R. Carll, manager): On New Year's Day McNish, Slavin and Johnson's Minstrels gave a spirited entertainment and changed their programme at each performance.

Grand Opera House (G. B. Bunnell, manager): N. S. Wood, in three plays, did a capital week's business. The scenic effects were heightened by calcium lights, and the entertainment proved a very happy one. American and European Novelty co., 3, one week.

American Theatre: Vaudeville is succeeded by May Adams' Burlesquers in Francois, whatever that may be.

HARTFORD.

Opera House (Charles A. Wing, manager): Atkinson co. in Peck's Bad Boy did a fair business past week. Several amusing specialities have been introduced since the last presentation here.

Allyn Hall: New Year's, afternoon and night, Claire Scott, supported by S. K. Coburn, made her first appearance here, presenting Mary Stuart, and creating a very favorable impression. The audiences were of good size.

Brief: The members of the Opera House orchestra on New Year's Eve presented their leader, Prof. E. J. Dooley, with an ebony baton tipped with gold. At the close of the entertainment the professor entertained the members at Hueblein's cafe.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): A large invoice of weather interfered with My Partner's business, Dec. 30. A new three-act comedy, The Commercial Tourist's Bride, by H. S. Hewitt and Fred Hale was put on in this city for the first time, 31. B. Innocent Smith, retired treasurer of the Deep Mining co, starts with his bride on a tour through Europe. Gets as far as New York, when an order is issued for his arrest for supposed defalcation. A detective tracks him to his hotel, but he disguises himself as a valet and attempts to elude the detective until his steamer sails for Europe. At this point of the play a Boston Drummer comes on the scene, sees the name of Mr. and Mrs. Smith and Mies Flour (Mrs. Smith's sister) on the register, mistakes him for a large California merchant, presumes that Miss Flour is his buyer, and immediately sets to work to sell her a large order. The drummer meets Mrs. Smith in the hotel parlor; mistakes her for Miss Flour; she mistakes him for the detective, and an opportunity is here offered for considerable wit and funny business. Mrs. Smith, by much clever scheming, makes the detective think that the drummer is Mr. Smith, and from this point of the play is a series of mistakes and ludicrous situations. A capitalist, in love with Miss Flour, a Chinaman, a French maid and a call boy make up the rest of the characters. The whole winds up by the receipt of two telegrams, one to the drummer, which reads "Come home at once—twins, Maria," and the other to the detective to release Smith. No defalcation. Agnes Herndon, as Mrs. Smith, was charming. She is a beautiful woman and won the admiration of her audience at once. Harry B. Bell, as O. N. Tyme, the Boston drummer was irresistibly funny. Even Miss Herndon could not refrain from joining the audience in their merry laughter at times. The other parts were not important; some were a little weak and will be strengthened. The play is a little suggestive at times, but after a little pruning will probably meet with success.

MERIDEN.

Opera House (T. H. Debvan, manager): Our Irish Visitors, Dec. 29; large audience. Third visit.

Item: Meriden Lodge, No. 35, Order of Elks, entertained Our Irish Visitors. Elk Murphy was elected chairman of the night, which was spent in royal style, speech-making, songs and merriment being in order. Our orchestra discoursed some pleasing selections.

NAUGATUCK.

Murray and Murpy in Our Irish Visitors Dec. 31 to good business on a stormy night, giving universal satisfaction.

WATERBURY.

Jacques Opera House: Dec. 27 Louis Aldrich in My Partner delighted a large audience. Atkinson's Aphrodite 29; good business. But the largest house of the week was that which greeted Murray and Murphy in Our Irish Visitors on New Year's. Hundreds were turned away unable to obtain even standing room.

People's Theatre: Fanny Herring and her co. last week in Little Buckshot, French Spy and Jack Sheppard. Business fair.

City Hall: The Swedish wonder, Balabrega, in "Modern Miracles;" good houses all week. Balabrega is indeed a wonder.

NEW LONDON.

McNish, Johnson and Slavin's Minstrels came to a full house Dec. 31 Entertainment excellent.

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Dec. 30, McNish, Johnson and Slavin's Minstrels gave a clean entertainment to a good house. The singing, particularly that of Mr. Howard, was fine. The acts by Messrs. McNish, Hilton, Ramza and Arno were the features of the evening. The co leave an unpleasant impression behind because the manager refused to honor orders for tickets given by his agent in return for window privileges. A Midnight Marriage, by Redmund and Barry, New Year's. The play was well rendered. Fair house. Dick Gorman in Conrad, 7; Dr. Sawtelle's Dog Show, 8.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, managers): Genevieve Ward and W. H. Vernon in Forget-Me-Not gave a delightful performance Dec. 30. Fair audience. Arizona Joe in Black Hawks 31-1; large houses. Kellar is underlined for week of 10.

Grand Opera House (J. K. Baylis, manager): Bennett and Moulton's Opera co. B did a large business all last week. Low prices and a nightly change of bill. J. B. Polk 6; Pavements of Paris 6; John T. Raymond 15.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Little Tycoon drew good houses at Albaugh's last week. Why, I know not, except that it was well advertised, and a good many were led to believe that they would miss a "mighty good thing" if they didn't go. It was a very tired audience which waited until after 9 o'clock Thursday night, for the curtain to go up, as the co. was late in returning from the benefit performance given that afternoon in Philadelphia. The co. was evidently tired, too, and not in very good voice, generally. The curtain did not fall finally until twelve or after. This week, Mrs. Langtry; next, Robson and Crane.

Alone in London, at the National, last week, to good business. Pretty Cora Tanner strengthened the pleasing impression made on former visits. This week, Boston Ideals, opening with Martha. Two week's engagement, I infer, though do not know positively.

George C. Boniface had good houses at Harris's Bijou to see him as Badger in Streets of New York. This week, Benj. Maginley in May Blossom; next, The World.

Reilly and Woods promise a fine show for the patrons of Kernan's theatre.—Clifton and Weaver's Ranch King comb. will be at the Dime this week.—Andre's Alpine Choir will give an entertainment at Congregational church, 12. The Symphony Orchestra, same place, 14, when Agnes Huntington's many friends will be consoled in a slight degree for her absence from the Boston Ideal performances. This charming artiste has a warm place in the hearts of our people, won by her beautiful voice and lovely manners, aided by her good voice.—Pauline L'Allemand, assisted by Ovid Musin, Frank Baxter, Annie Louise Powell and others, will appear in concert 19 at the same place.—James W. Morrissey and Julia Wheeler, lately with Lotta, were married 27 at the Church of the Immaculate Conception. Only the relatives of the happy pair were present, and immediately after the ceremony Mr. and Mrs. Morrissey left for New York.

FLORIDA.

ST. AUGUSTINE.

Genevo Opera House (Ralph Bell, lessee and manager): Ralph Bells co. played to a big house on Christmas night; also, Baird's Minstrels 27-8. Kate Claxton Jan. 6.

ILLINOIS.

ROCKFORD.

Opera House (C. C. Jones, manager): Wilbers' Dramatic co. to good business week of Dec. 27. Harry Ellison, of this city, is a member of the co. and well fills his position.

Disbanded: Clark's Comedy co. disbanded at close of its engagement. Will reorganize.

Item: Manager Jones has had a scenic artist from Chicago retouching old and painting new scenery.

SPRINGFIELD.

Chatterton Opera House (I. H. Freeman, manager): Dec. 25, the McDowell Comedy co. did not reach the city in time to give a matinee performance on account of a railroad wreck. The co. went on the stage without supper, and presented The New Magdalen to the general satisfaction of quite a large audience. Dec. 28, a fair audience, composed of the most critical of our playgoing people. Miss Kate Forsyth in Marcelle, Dec. 28. The play abounds in love and villainy. The tortured love of an innocent woman by a disappointed scoundrel, Bazel Danville. Henry Holland plays the part so rascally clever that several gallants were tempted to jump on the stage and throttle him. Many of the situations are strong and effective. Miss Forsyth plays her part with great emotion, and portrays with much intensity the character of the injured wife. Frank Losee, as Captain Harley, J. H. Fitzgerald as Sham Brady, Bijou Fernandez as Harold, and Ethel Greybrook as Kate Harley were all good.

OTTAWA.

Sherwood's Opera House (F. A. Sherwood, manager): Billy Arlington's minstrels disgusted a small audience Dec. 27. Cool Burgess and Kennedy and Whipple joined Arlington here.

PEORIA.

The Grand (Lem H. Wiley, manager): The benefit concerts given by our citizens to Agnes Huntington Christmas afternoon and evening were quite a success and netted the lady over $300 Miss Huntington was with the Boston Ideals, and the concerts were given by the people here to show how they sympathized with her in her late trouble with Manager Foster. She was the recipient of many handsome floral tributes and repeated encores which she gracefully responded to.

QUINCY.

Opera House (P. A. Marks, manager): Mr. and Mrs. George Kendall in Sea of Ice and Kathleen Mavourneen, Dec. 26. Large audience.

DECATUR.

Smith's Opera House (F. W. Harris, manager): Frances Bishop in Muggs' Landing, Dec. 25; two performances. House full. Satisfaction general. Cattle King, 27; business fair; Clio, 30. Seats sold at advanced prices and nearly all taken.

KANKAKEE.

Arcade Opera House (Col. H. C. Clark, manager): R. E. French's Montezuma drew a large and well-pleased audience Dec. 25. Mr French is a good actor and takes his part to perfection. Support excellent. Prof Munn's Olivette to good houses, 29-30. Mattie Burchard, in the title role, was fine, and sang very sweetly. Oscar Merrick as Coquelicot and L. Howes as Marvejol were good. Rest of co. only fair.

INDIANA.

MADISON.

Grand Opera House (Foster and Marks, manager): The Riley comb. closed a week's engagement Christmas night to the largest audience ever assembled in our cosy house. Big audiences were the order during the week. The Gilbert comedy co. opens New Year's day for a week's engagement at scant prices.

TERRE HAUTE.

Opera House (Wilson Naylor, manager); Shamus O'Brien was presented by Charles Vernon and a fair co. Dec. 27-8; medium business. The Night Owls played to big house 29, giving a splendid vaudeville and burlesque entertainment.

EVANSVILLE.

Opera House (T. J. Groves, manager): Dec. 25 Lily Clay's Adamless Eden to "standing room." Night Owls to a large house 27. The afterpiece Adonis, with Louise Dempsey in the title role, caught on tremendously, Marie Prescott and co. in Czeka 29 and Ingomar 30; only fair houses; miserable weather and numerous counter-attractions. Miss Prescott as Czeka and Parthenia captured the audience. R. D. McLean, her leading support, displayed grand abilities as Ingomar. Our entire press are very earnestly requesting a return date, pronouncing Miss Prescott the grandest actress that has visited this city in years. Minnie Maddern 7-8, McCaull Opera co 10-11; Siberia 17.

Museum: Thompson Brothers in the Gold King to large audiences last week. Sid C. France 3, week.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager): Week of Dec. 27 Eunice Goodrich, a winning actress, appeared in a round of plays such as M'liss Banker's Daughter, Carrots, Engaged, Wanted—A Husband, etc. Good houses. Support very good.

IOWA.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Mattie Vickers delighted a large audience Dec. 29 with Cherub Miss Vickers is having a very successful tour in the West with her new play.

Item: The business is beginning to increase very favorably at the Opera House, therefore Local Manager Harry C. Noxon wears a new-year smile.

DES MOINES.

Grand Opera House (W. H. Moore, proprietor and manager): Ezra F. Kendall in A Pair of Kids, after a week's absence, pleased a large audience Dec. 27. Muggs' Landing 25; good business. Lynwood 7-8. Rose Coghlan 10, B. F. Baker 11-12.

Foster's Opera House (William Foster, proprietor and manager): Rag Baby amused a good audience 23. Richard Mansfield in Prince Karl, gave the patrons a grand treat 29-30. Zitka 7-8. Ranch 10. 10-11.

Girl: Manager and Mrs. Foster were made father and mother to a fine ten-pound girl 27.

WASHINGTON

Graham Opera House (A. H. Wallace, manager): Mattie Vickers, in Cherub, failed to please a good sized audience. Chicago Opera co. 17.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Effie Ellsler co. came Dec. 24 and gave three performances of Woman Against Woman. First night slim; but Christmas matinee and night good. Miss Ellsler and Frank Weston were several times brought before the curtain.

KEOKUK.

Opera House (D. R. Craig, manager): A first-class orchestra, miserably supported by a pretended dramatic co., led by an alleged actor named W. H. Stevens, occupied the house for a week. The music was good; the so-called acting vile. Best part of the performance while the curtain is down. Business was only fair up to Christmas Day, although prices were only ten and twenty cents, with a street parade and balcony concert every day and evening as a persuader. They pulled about $300 at matinee and night performances Christmas, and left happy.

Dots: Kendall and his pair of kids, Jennie and Arthur Dunn, are booked for a return date 10. Ezra has been playing return dates at all the cities in this section, but with poor success, judging from the press reports. —Charles Swann, the leader of the Stevens orchestra, was presented, on Christmas, with a gold-lined silver cornet and a gold-headed cane by members of the co. —Manager Craig gave the attaches of the house a box of choice smokers for a Christmas gift.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Ezra Kendall, in a Pair of Kids. Matinee and evening performances 29th; fair houses. Kendall is undoubtedly a successful fun-maker. He kept his audiences in a gale of laughter from start to finish. Kate Forsyth, supported by Frank Losee, Bijou Fernandez and a co of unusual strength, gave a fine performance of Marcelle to a large and appreciative audience, New Year's night.

KANSAS.

ANTHONY.

Opera House (O. O. Leabhart, manager): Sisson and Cawthorn's Little Nugget co. played 27; second visit before a large and appreciative audience. Josie Sisson is quite a favorite here.

NEWTON.

Ragsdale Opera House (Joseph B. W. Johnston, manager): James Owen O'Connor as Richelieu Dec. 25; small house.

FORT SCOTT.

Opera House (W. P. Patterson, manager): T. J. Farron's Soap Bubble was the Christmas attraction, drawing very good houses. Ed. J. Connelly as B. Wiley Dodge (the part formerly taken by Baker) was very good James Owen O'Connor made his first appearance here 28, in Richelieu, to rather light business. Fair satisfaction. Arion Bell Ringers 6-8; Silver Spur 15, Minnie Maddern 18

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Little Nugget Co. had fair house. Dec. 24. Frank Lindon, surrounded by a poor co., did Monte Cristo before fair audience 25.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): McFadden's Uncle Tom's Cabin co. did a fair business, with Monday matinee, Dec. 27; Joseph Murphy 28; packed house. McCaull Opera co. in The Black Hussar 30. Our people were hungry for opera, which was demonstrated by the immense and appreciative audiences. Josie Knapp and Celia Ellis as Heckenback's daughters, deserve especial mention. They sang sweetly and received numerous encores, Francis Gaillard, as the Colonel, was very fine, and Messrs. Plunkett and Walker are both great and brought forth rounds of applause. Florence Bindley 10; The Florences 12.

MAINE.

PORTLAND.

Theatre: The wealth and aristocracy of the town filled the house 29 to witness the production of Naval Engagements and Trial by Jury by our swell amateurs, the Cosmopolitans. Both pieces were finely rendered with few exceptions, notably Mr. Hunt as Lieutenant Kingston in the former piece. Mr. Smith, as the admiral, was equal to any professional, easy, natural and his stage business clever. Miss Merrill as Mary and Miss Bacon as Mrs. Pontifex were charming, while Miss Wood as the Plaintiff in the trial was decidedly successful both in voice and manner. One of the features of the opera were the twelve bridesmaids, composed of local beauties, whose appearance created a furore among the masculines. Tickets were sold privately; everything was full-dress, and "sweet charity" will realize a handsome sum.

City Hall: Ira Stockbridge gave us a musical treat which proved an auspicious New Year's greeting. The Maritana Opera co. of Boston gave us The Madcap at a matinee and Maritana in the evening. Alice May Esty, Gertrude Edmunds and Messrs. Cornell Brine and Bartlett were the principals, supported by a small but tuneful chorus and as good an orchestra as has been heard here in some time with any opera co.

Items: George C. Miln gives us Richard III. and Fool's Revenge 6-7.—The floral offerings at the Cosmopolitan affair were numerous and elegant.—Henry E. Duncan proved a most efficient conductor and lent great assistance to the Trial.—George Walter Goold, a well-known organist and a composer of no little ability, is doing the musical work on the *Express*.

KENTUCKY.

HENDERSON.

Opera House (R. E. Cook, manager): Marie Prescott, Dec. 28, in Ingomar; medium audience. Miss Prescott's portrayal of Parthenia was excellent. Casino co., 29-31, in a repertoire of comic operas. Laura Joyce, Beatrice Golde and Thomas Martin deserve especial mention.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Two Johns Dec. 29; crowded house.

MASSACHUSETTS.

LYNN.

Music Hall (James F. Rock, manager): Dan Sully in The Corner Grocery delighted a fair sized audience Dec. 27 Don't think much of the play with its chimney corner plot and characters in a new dress; but I consider Mr. Sully's Daddy Nolan a fine piece of natural acting, that will rank with Den Thompson's Joshua Whitcomb. Louis Aldrich in that greatest of all American plays, My Partner, to a fair sized house on New Year's night.

Items: Davene and Austin's co. will appear here next week at dime prices. This will make the eighth co. this season at these prices. Most of them have made week stands, two cos. have appeared at popular prices, and the regular-priced attractions have suffered in consequence. I do not believe in dime prices, and the people are tiring of them, as is shown by the receipts of several that have appeared here of late, but taking into consideration our nearness to Boston and the state of business at the present time it would be well for attractions of recognized merit to lower their prices to the popular scale, twenty-five, thirty-five and fifty cents, and fill their houses.—I understand that the Maud Banks co. is making one-night stands at regular prices.—G. L. Tracy has gone to Europe in the interest of Gilbert and Sullivan.

BROCKTON.

City Theatre (W. W. Cross, manager): Frederic Bryton presented Forgiven to a fair house New Year's. Play and co gave great satisfaction.

People's Theatre reopened Dec. 27 under the new management with Pauline Markham in a repertoire. Business good considering the bad weather. Plays well rendered. Horace Lewis in Monte Cristo this week.

LOWELL.

Music Hall (A. V. Partridge, proprietor): There are some people who never enter this place except when Uncle Tom's Cabin or a horse show is given, and this accounts for the unusual number of deacons and church people who attended Prof. Bristol's Equescurriculum past week. Louis Aldrich, 8.

New Year Dots: Frank F. Kelly, of this city, is doing good work in advance of Frank Mayo.—The Morrissey Brothers, also of this place, have joined McNish, Johnson and Slavin's Minstrels.—One of the Bravest is booked for Huntington Hall, 6, 7 and 8.—W. H. Southard is now with Blanche Sherwood's co

MILFORD.

Music Hall (George G. Cook, manager): Ullie Akerstrom and co. played the most successful week ever known here, the house being packed at every performance by Milford's best society. Miss Akerstrom has made herself a great favorite. Her manager, Frank Charvat, is a prince of good fellows.

WORCESTER.

Theatre (Charles Wilkinson, manager): The Corner Grocery and Oliver Byron's Inside Track drew fair houses last week. Bristol's Educated Horses this week. Bennett and Moulton's Comic Opera co. 10, week. Week of 17 will be taken by the G. A. R. Post 10, when The Drummer-Boy, under the management of Frank Nail, will be produced. Manager Wilkinson has booked a return date with Wilson Barrett. Mr. Stetson's attractions have been very much missed here this season. Some misunderstanding between Mr. Stetson and Mr. Wilkinson has prevented any bookings.

Items: The Fifth Ideal Concert takes place this week at Mechanics' Hall.—The American Opera co. give Lohengrin at the hall this month. Every seat is sold at $3. Bristel's Dime Museum still continues open and is doing a good business.

FITCHBURG.

Opera House (F. A. Currier, manager): Dec. 30, the Boston Star co. gave a fine concert to a small but fashionable audience.

HAVERHILL.

Academy of Music (James F. West, manager): Louise Pomeroy and a fine support produced a repertoire of standard plays week of Dec. 27; large and enthusiastic audiences.

Reception: Miss Pomeroy held a reception at her hotel, and among others nearly all the city officials attended.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): C. A. Gardner in Karl 30; smallest house of the season.

Scratches: Joseph C. Omey, manager Peck's Bad Boy, made a brief visit to his family here last week. Mrs. Omey is making hosts of friends by her courteous demeanor in the box-office.

NATICK.

Concert Hall (E. Clark, manager): A large and select audience greeted Maude Banks as Parthenia Dec 28. E. P. Sullivan as Ingomar did some fine work, and shared honors with the star.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Michael Strogoff, Dec. 28; passable performance. The act of the Ronaldos family is the cleverest I ever saw them do. Large business. Charles A. Gardner made his first appearance here 31-Jan. 1 in Karl the Peddler to limited business. The audiences seemed to appreciate his efforts. Devil's Auction co. 12.

Central Musee: Good audiences were attracted last week by Ray Wilson, Etta Bartlett, Charles A. Mack, Carlin and O'Brien, Harry Constantine, De Witt Cook and Ray Patterson. Nothing announced for this week. U. T. C., 10, week.

Items: Florine Arnold, wife of Manager Charles L. Andrews, of the Strogoff party, belongs here. Quite a party of friends attended the performance, who presented her with a basket of flowers.—Charles A. Gardner's first tour of New England, lasting four weeks, has been at a loss, continuous bad weather helping in that direction. He will remember his first night here, for not only was it our smallest house, but his, too. Rain fell in torrents.

TAUNTON.

Music Hall (A. B. White, proprietor): Michael Strogoff, Dec 27; large house. F. C. Bangs' acting in the title role made a most favorable impression. Cecile Rush as Marfa and Florine Arnold as Nadia were well received. The ballet, though not large, was well trained, the marching being particularly good. Charles A. Gardner in Karl the Peddler 29; fair audience. Mr. Gardner is a fine singer.

MICHIGAN.

JACKSON.

Assembly Opera House (Irving Rich, manager): The only "star" visible in the Jackson theatrical firmament during the past week was Louise Litta in Chispa, Dec. 28 29. Miss Litta has a degree of talent, but it is not visible in her singing or dancing, which, if properly coached, may develop itself to such an extent that some day she may become a paying attraction. John Sanford has taken the part of "Doc," formerly filled by Sid. Smith, who must have acted it much better. E. L. Dobson's banjo solos and duets with Miss Litta were earnestly applauded.

Passing Puffs: Better management would do much to increase Miss Litta's business—Nancy and Co., 6th.—A local opera co. of sixty voices give Pirates of Penzance 11-13.—The "kick" against the Michigan Central still continues.

PORT HURON.

City Opera House (L. A. Sherman, manager): The Tavernier Dramatic co. closed a very successful two weeks Dec 31.

BATTLE CREEK

Hamblin's Opera House (J. W. Slocum, manager): Louise Litta in Chispa Dec. 24; small house. E. C. Dobson in his banjo duet was fine. Australian Novelty co. 27-8; fair houses. First variety troupe in two years and pleased all. Minnie Maddern in Caprice 29; I am sorry to say, only a fair house. Raise in prices.

GRAND RAPIDS.

Powers Opera House (William H. Powers, manager). Arthur Rehan's co. played Nancy and Co. Dec. 31-Jan. 1 to good business. The comedy is one of the merriest of its kind and was well done. The settings and appointments carried by the co. added much to the presentations. Ivy Leaf 11-12.

Wonderland: Storm Beaten drew well last week. This, John A. Stevens in A Great Wrong Righted.

LANSING.

Opera House (M. J. Buck, manager): Arthur Rehan's Nancy and Co. Dec. 29. Heaps of fun in this play. Good co.

MINNESOTA.

WINONA.

Opera House (George B. Russell, manager), Dec. 29 Janauschek appeared as Meg Merrilies to a splendid audience, giving the best of satisfaction. Rive-King Concert co. 21; poor house.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): New York Casino Opera co. week of 27 eight performances, presenting Erminie. The co. is large and gives a very enjoyable performance. Good houses throughout the week. Marion Mariola is bright and clever, rendering the role of Erminie admirably. Isabelle Urquhart, Mary Stuart, Annie Leslie and Florence Thropp well deserve mention. George Appleby sang his role finely and met with noticeable favor. Fred. Solomon's comical work took well and was a feature Carl Irving and W. S. Daboll rendered their parts finely. The chorus is strong and attractive. The pink ball-room scene in the second act is a beautiful piece of work and was greatly admired.

Olympic Theatre: Week of 27 presented a very good bill in the variety line, drawing a good week's business.

Items: Monday eve, 27.—It was a fine sight to see over one-hundred members of the St. George's Snow-Shoe Club in full costume and snow-shoes on back, march into the Opera House and take possession of front seats at the first performance of Erminie, with which they were greatly pleased. This club is now an incorporated body as the Pioneer Snow-Shoe Club of the United States.

MISSOURI.

KANSAS CITY.

Hoyt's Rag Baby opened at the Gillis Dec. 27, and played a week. Co. good, and excellent houses throughout.

McCaull's Opera co. played a three nights' engagement at the Coates, opening Monday. Falka and Black Hussar were the operas The co. was not McCaull's best. Miss Kicci, the prima donna, was indisposed and could not appear. Miss Chatham was the substitute. Good houses. Joseph Murphy in Kerry Gow and Shaun Rhue was the attraction the latter part of the week. Very good co. and good houses.

Undine at the Museum during the week.

A New Opera House: Arrangements are quietly being made to secure a site for a new Opera House which will eclipse anything in point of magnificence and modern convenience West of the Mississippi. The gentleman interested has had a large experience as a theatrical manager, and intends to conduct the new opera house on a metropolitan basis. The house will cost $100,000 and the auditorium will be on the ground floor. It is expected that work will begin in the Spring. The site will be on the East side, between Tenth and Twelfth streets.

HANNIBAL.

Park Opera House (J. B. Price, manager): Kate Forsyth and a fine co. gave Marcelle to a fair and well-pleased house Dec. 29.

SEDALIA.

Opera House (H. W. Wood, manager): Octoroon matinee and First Night and Kit the Arkansaw Traveller were supplied by Chanfrau to fair audiences Dec. 29. Stetson's Uncle Tom's Cabin had fairly good attendance 30. Frank Lindon, under Henry Baby's management, played Monte Christo with six people 31, and New Year's matinee and night: moderate audiences. Belton and Connier's Star Theatre co. begin a week 3, at ten and twenty cents, with watch attachment at close of the engagement.

NEBRASKA.

LINCOLN.

People's Theatre (Werner and Browne, managers): Dot Putnam week of Dec. 27. First three nights to fair business.

OMAHA.

Opera House (Thomas F. Boyd, manager): Rag Baby Dec. 24-5. "Standing-room Only" greeted late-comers at both Christmas performances. Effie Ellsler gave an intensely touching representation of Bessie Barton in Woman Against Woman to large houses 27-8. Herrmann 10.

People's: Vincent comb. continued to good houses.

NEW JERSEY.

PATERSON.

Opera House (H. C. Stone, manager): J. B. Polk to good business 1. On the Stage 8.

People's Theatre (A. Philion, manager): Dad's Girl to good business last week. McCormack and Miller in Danites, etc., this week.

TRENTON.

Opera House (John Taylor, manager): John Jennings' Comedy comb. presented Confusion last week to good business. The co. was well received. Wife's Honor 7-8; McNish, Slavin and Johnson's Minstrels 11; Leslie Gossin 12-14; Erminie 21-2.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): Frederic Bryton, in Forgiven, opened to fair houses on last Monday evening, and steadily increased his business during the remainder of the engagement, which ended with the first half of the week, including the Wednesday matinee. The play, the star and the cast gave good satisfaction, and Bryton was entertained on Monday night by the Press Club, as stated last week, and later in the week was a guest at the Fort Orange Club. The actor departed with pleasant remembrances of his stay here, and with a determination to return during the season if possible. Daly's co. did an excellent business here last season, and their return for the latter part of the week brought a similar result. Fred. Warde, 6-8.

Museum (Jacobs and Proctor, managers): Corinne, in Arcadia, drew the large audiences that were expected, and the entertainment proved rather more amusing than any in which the organization has been seen of late. This week brings Frank E. Aiken in Against the Stream.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers). Davy Crockett, with Edwin F. Mayo in the title role, drew large audiences the past week. The company was fairly good. This week, J. Clinton Hall in Under the Gaslight; next, Eagle's Nest

Grand Opera House (P. H. Lehnen, manager): Edwin Booth appeared as Hamlet to a packed house, 27. Wilson and Rankin's Minstrels to good business New Year's.

Casino: Business fair. Nothing but straight variety.

Clinton Opera House: The Liberty Family to light houses last week. Closed this week. Reopens under new management 10.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Wilson and Rankin's Minstrels, 29; good house. Ada Gray in East Lynne to fair houses rest of week.

Grand Opera House (Jacobs and Proctor, managers): P. F. Baker played Chris and Lena to very good houses all week; standing room New Year's afternoon and evening. This week, Edwin Arden.

Syracuse Museum (Cal Wagner, manager): An excellent variety co., headed by Kitty O'Neill, drew good horses last week. Standing room only New Year's night.

TROY.

Rand's Opera House (E. Smith Strait, manager): Maud Banks, daughter of N. P. Banks, was heartily welcomed Saturday matinee and evening performances New Year's. Large attendance and all highly pleased. Miss Banks appeared in Little Emily and Ingomar. Newton Beers, 7-8.

Griswold Opera House (Jacobs and Proctor, managers): Edwin Arden met with more than an ordinary reception past week, the house being packed at every performance. Eagle's Nest must be filled with eggs of gold. Current week, Corinne. Frank Aiken, next.

ELMIRA.

Opera House (W. E. Bardwell, manager): Wilson and Rankin's minstrels turned people away on Christmas day receipts for $937 20. Edwin Booth was the event of the season. The receipts, Dec. 29, were $2,517. Largest figures known in the history of the house at a single performance. The T. P. W. Minstrels New Year's day. More big receipts.

LYONS.

Parshall Memorial Hall (D. S Chamberlain, manager): The Weston Brothers, in their musical comedy entitled Three to One, delighted small audience, Dec. 28, present last evening. They were certainly worthy of a larger audience, but counter attraction prevented.

Item: Manager Chamberlin was the recipient of a handsome gold-headed cane, the gift of his employees. The presentation was made by H. R. Marshall, of the Western Brothers' co., in a neat little speech from the stage, to which Mr. Chamberlin briefly responded from his private box.

CANANDAIGUA.

Kingsbury's Opera House (S. Kingsbury, manager): Monroe and Rice with a good co. presented My Aunt Bridget to a highly amused audience Dec. 27. George Monroe, as Bridget McVeigh, was decidedly funny; and his song, "Eh, Did I Hear You?" caught instantly. The singing and dancing of John Rice and Josie DeVoy was also heartily encored. The amateurs presented a double bill, Dec. 31. The Bells and Lend Me Five Shillings were given in a spirited manner before a large and fashionable audience. The Wren comedy co. gave us Rip Van Winkle on New Year's to a good house.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Oliver Byron played The Inside Track, Dec. 17, to fair business. Bad weather. Floy Crowell, 29 and rest of week to big business. Low prices.

Thanks: I would sincerely thank Mr. Warner, of B. and M. Opera co. for photo. It is a good likeness.

LOCKPORT

Opera House (John Hodge, manager): Dec. 29 the Weston Brothers in Our Minstrel Boys; fair entertainment and fair business. The T. P. W. minstrels came 31; business good; New Years Dan'l Sully in Daddy Nolan; good support and splendid business.

GOWANDA.

Opera House (J. E. Van Leusen, manager): Hi Henry's premium minstrels. Dec. 24 Fine entertainment to big crowd. The original Fisk Jubilee Singers gave a concert to a full house, 28; good satisfaction.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): New Year's, Our Goblins, by Tyrell-Hamilton co., under management of Charles D. Nagle. A complete fizzle. Audience in a hissing and disgusted humor. Left *en masse* before the curtain fell.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): The T. P. W. Minstrels New Year's Eve; overflowing house. Manager Bird's benefit was a pronounced success. Long before the curtain went up standing room was at a premium, despite rain and sleet.—Lilly Hall's Gaiety co., New Year's; only medium house.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Bennett and Moulton's Comic Opera co. ended a week's engagement 1. Immense crowds.

ROME.

Opera House (W. S. Sink, manager): Wilson and Rankin's minstrels, Dec. 31; full house.

AUBURN.

Academy of Music (E. J. Matson, manager): Wilson-Rankin minstrels gave an unusually good entertainment to a surprisingly small audience, Dec. 27.

OSWEGO.

Academy of Music (John R. Pierce, manager): The Weston co. drew fairly. Monroe and Rice pleased in My Aunt Bridget, Dec. 31-Jan. 1; business good. Silver King 11; Haverly's minstrels, 12.

Casino Opera House (Wallace H. Frisbie, manager): Annie Berlein in Under the Gaslight, Oliver Twist and Kathleen Mavourneen gave pleasing performances last week. The Goodrich-Delmanning co. week of 3.

AMSTERDAM.

Opera House (A. Z Neff, manager): Wilson-Rankin Minstrels, Dec. 29; fair business; usual excellent performance. Frank Mayo, 7.

Potter Opera House (N. S. Potter, manager): Mora has been the attraction for past week, presenting Little Detective, Danites, Jack Sheppard, etc., to crowded houses. The Criterion co., 3, week. Moore-Vivian co., 17-19.

NORTH CAROLINA

RALEIGH.

Howorth's Hibernica pleased a good-sized audience Dec. 28. The co. is much stronger than when here last season.

Metropolitan Hall: Jesica Thomas and Joseph Physioc, supported by a passable co., in light comedy all week of 27. Low prices and good houses.

HENDERSON.

Burwell Hall (Samuel Burwell, manager): Howorth's Double Show opened for two nights Dec. 29, playing Two Dans to splendid business. Most attractive features of the show are the excellent clog-dancing of Frank C. Mack and the delineation of the old Southern negro by W. J. Flannessy, both of whom evoked warm applause. Great satisfaction. This was Mr. Howorth's second visit here. The Mendelssohn Quintette Club 10. The advance sale is already large.

OHIO.

COLUMBUS.

Metropolitan Opera House: Kate Castleton and her clever Crazy Patch party did not do as well as they deserved Dec. 28-9. Messrs. Gilbert and Girard as the lunatic and policeman, became great favorites. Janish, supported by an excellent co., opened to very light house 31, but business was good New Year's. Princess Andrea and Violets were the plays. The Casino co. in Erminie 6-8. Tin Soldier 13-15.

Grand Opera House: Jennie Calef in Little Muffets, An American Princess, and Little Detective, did a splendid business all round. The new play, An American Princess, was received with favor, and Margaret Waldron thinks it will prove a strong card. This week Walter Sanford in Under the Lash. Bennett and Moulton Opera co. opens for two weeks 10.

Items: The Tyrolean Warblers will be the strong card at Schneider's this week.—John Mosure, leader at Schneider's, and formerly one of the Three Rankins, was presented with a handsome badge by the members of the orchestra 31.—The Princeton College Glee Club gave an unsatisfactory concert to big crowd at City Hall 29.—Pretty Harry Rand's Touch-Up-Club ushered in the New Year with a night parade.—Miss Eva Best, of Dayton, author of An American Princess, watched the performance from the front Wednesday night to see where she could use her pruning shears with best effect.

DAYTON.

The Grand (Reist and Dickson, managers): The Princeton College Glee Club Dec. 30 had the honor of drawing the most fashionable audience that has ever attended this theatre. Their entertainment is novel and amusing, but should embrace more of those rollicking college songs, that so many are familiar with only through "story books." A Prisoner for Life 31, Jan. 1 and matinee to good business. The co., with the exception of Frances Field as Mignon and Charles Farwell as the General, is decidedly weak, and proved to be a poor holiday attraction.

Memorial Hall: Milton Nobles and a splendid co. produced Love and Law 28 to "standing room only." Dolly Nobles was a member of the Summer stock co. here in '83, and it is quite useless to state that the "Boys in Blue" gave her a regular war-cry reception, with flowers.

Cues. Conried Opera co. in The Gypsy Baron is at the Grand 10.—Will. Fay, of Barnum's staff, is visiting here.—The

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HARRISON GREY FISKE . . EDITOR

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The Memorial Monument Fund.

The appeal that we publish on another page for aid in erecting the Memorial Monument on the burial plot of the Actors' Fund in Evergreens Cemetery we feel confident will awaken a generous response in the sympathetic heart of the profession. No class is so quick to act in cases of public calamity or charitable need; indeed, the unselfish devotion, the bounteous benevolence of the dramatic fraternity are proverbial.

But while professionals were never known to turn a deaf ear to the cry of distress, and while they have never withheld their services for deserving objects, oftentimes they have neglected the claims of their own brethren.

It is a trite but a sound saying that "Charity begins at home." Here is a veritable case in point. We think it is every professional's bounden duty—we iterate the word professional because it covers every branch of theatrical pursuit—to give something, large or small, toward the Memorial, which will be a lasting monument not only to the player dead interred by the Fund, but also to the American dramatic profession. The mingled elements of reverence for the departed, honorable pride and respect of avocation, all combine to emphasize the justice and the urgency of THE MIRROR'S appeal.

No manager and no actor is too poor to give something, be it ever so little. No one need be ashamed to subscribe any sum for so laudable a purpose. Every penny helps, and the more universal the offerings the more glorious the Memorial.

With the official sanction of the Board of Trustees of the Actors' Fund, THE MIRROR has undertaken the work of completing the collections for the Monument. In view of the cessation of subscriptions several months ago, it was considered advisable by the Board to utilize this medium of publicity. We intend to prosecute the task confided to us actively and persistently.

Personal.

HARRISON.—Hindie Harrison is making quite a hit as Felician in Evangeline.

LEFFINGWELL.—Myron W. Leffingwell and Miss Elena D. Coakly were married on Dec. 28 at the Church of the Ascension.

RICKABY.—Mrs. John A. Rickaby, who is entrusted with the part of Antonina in Theodora, is doing very creditable work.

TOOTLE.—Milton Tootle, owner of the Opera House at St. Joseph, Mo., died last Sunday. He was a millionaire, and built the first thoroughly appointed theatre west of the Mississippi.

JAMIESON.—Mrs. Carrie Jamieson, who has been with the Margaret Mather company for four seasons as "old woman," has retired and is residing in the city.

WILLIAMS.—Jennie Williams, Aimee's soubrette, received a warm welcome during the San Francisco engagement of the French comedienne. She has many friends in that city. Her song-and-dance was one of the features of Aimee's new play.

OLCOTT.—On the first page of THE MIRROR is presented a portrait of Lilian Olcott, who is playing her second New York engagement in Theodora. Miss Olcott is an ambitious woman, and has shown great determination in surmounting obstacles in the path of her success.

TAYLEURE.—Manager C. W. Tayleure mourns the loss of his mother, who died recently upon her farm near Colleton, South Carolina, at the advanced age of eighty-two. The deceased lady was universally esteemed for her probity, Christian benevolence and rare force of character. She was superstitiously attached to her native State, and could never be persuaded to leave it, even temporarily. Her last moments were devoted to dictating messages of love to her children. Four sons and ten grandchildren survived her.

HASTINGS.—Helen Hastings, who plays a fortnight's engagement at the Union Square Theatre, beginning Jan. 17, is known chiefly in London through her appearance in Vice Versa and Silver Gilt, given at the Strand and afterward at the Royalty Theatre. In Vice Versa she played the twelve-year old girl Dulcie, a role which she enacted so well, it is said, that experienced managers were deceived into the belief that she was a child actress instead of a full-grown, well-developed young woman of twenty.

HENDERSON.—Henrietta, the gifted daughter of Mr. and Mrs. William Henderson, died in Montclair, N. J. of consumption on Monday, and was buried there yesterday. She was the wife of Mr. Donovan, the sculptor. Mrs. Donovan was a charming and accomplished woman. Both as a writer and an actress she showed brilliant promise. Some years ago she wrote a series of clever letters from abroad for THE MIRROR. Young, amiable and witty, she was the centre of a large circle of admiring friends. The parents are inconsolable over their loss. Mrs. Henderson is prostrated with grief.

Mr. Gilmore and Mr. Lynch.

"The statement in a Sunday paper to the effect that Leigh Lynch, my former business manager at Niblo's Garden, had proved false to me and taken Mrs. Langtry out of my management, is only true in some respects," said Manager Ed. Gilmore to a MIRROR reporter the other day. "It is true that after I had lent Mr. Lynch a great deal of money, and actually supported his family for months, he did suddenly leave me to go with Mrs. Langtry, and that he did do his utmost to induce her to allow him to manage her. But Mrs Langtry is still under my management, as she has been all this season, and will be for eleven weeks more, while Mr. Lynch merely acts as her advance agent, the same position which Joseph Reynolds had. What Mrs. Langtry will do at the end of the eleven weeks I don't know. By that time she will be back in New York, and then she will decide whether she opens in this city or not, and under whose management she will place herself."

Will Stuart and His Times.

Calling on a well-known and retired member of the New York Bar, who has reached the ripe age of seventy-eight years, a MIRROR representative saw him at his club, and found him in humor to talk. It was some days after the death of Will Stuart. The venerable gentleman fell easily into desultory conversation.

"I am glad," said he, "you have asked me about Will Stuart, for I have just been reading an admirable article about him from the pen of that inimitable writer, Mr. Wheeler, who is by far the most accomplished critic of the United States. He has fallen into some immaterial errors of dates; but let that go. There are few more able wielders of the pen than the learned and facile gentleman who is our leading authority on all that appertains to dramatic art. Some time, as it seems to me, between the years 1846 and 1848, Will Stuart was brought to my notice. At that time the Astor House was the grand New York centre of everything. It was the rendezvous of all the distinguished actors of the day. The extremes of statesmanship and bohemianism, spiced with the feudal flavor of the plantation-owning Southerners, and all the other gay life that flashed and glittered along there, were found at the Astor. All that remains now is tradition. At that time there was a Dramatic Fund, and genial Junius Stagg was its president. I was a member. If the Dramatic Fund at that time ever had any money outside the pockets of its members, I never knew it. The actors fluttered round it like moths about the gaslight. Not for money! Oh, no! but for conviviality and genuine histrionic talk. There was Burton, just emancipated from the *Gentleman's Magazine*, in Philadelphia, which he edited; the bright John Brougham and Lester Wallack's father. Like most theatrical fathers, Lester Wallack's governor was a doting parent. By the way, it was here that Lester Wallack's father first called my attention to Laura Keene. He said to me: "I have brought a new girl over from England, and I want you to take a pass for a box to-morrow night and go and look at her. To make the matter pleasanter, I will invite you to my own box, where she will be present.'

"Poor child! If she could only have seen the checkered career that was before her! I sat in one of the only three carriages that followed her to the grave.

"I occupied office room in the Brandreth Hotel on Broadway, then newly built. One day Patrick O'Grady, then proprietor of the house now known as the Stevens House, called on me in a state of great excitement, and it is here that I am going to introduce poor Will Stuart.

"Calling me by name, O'Grady said: 'See here; you have the reputation of being a good fellow. You know everybody, and they say you are rich, and I want to call your attention to a very curious person who is down at my hotel. I don't know what the devil to make of him. He has been there about three months, and has not had a cent all that time, and I have fed him about as long as I can afford to. If we were able, brother and I would keep him if it were only for his company. Among other things he seems to be an accomplished cook. He gives no account of what brought him here. He says he comes from Galway in Ireland, but he has no brogue.'

"'By the way, I found out afterward that O'Grady was concealing what he knew of Stuart's history. There was an imputation on his name, just or unjust, which he chose to conceal. Well, I took Stuart home for a day.

"'Poor Stuart was really a *sans culotte*. He had no breeches—that is to say, they were so unpresentable that my wife thrust a pair of mine into his room during his midnight slumber and managed to get out the old ones, which were burned.

"I remember that he quite won the fancies of the family by his charming gossip and his hints and details in the matter of cookery.

"At that time the grand feature of the American tragic stage was Edwin Forrest, then in the maturity of his physical powers. He was the illustrator of the Roman characters as he understood them. The tragedian was playing an engagement at the Broadway Theatre, under the management of the Marshalls, at the time of his celebrated divorce suit. Excited crowds gathered at the theatre. If I do not much mistake me as to dates, it was Charles A. Dana, of *The Sun*, then city editor of *The Tribune*, who considered that it would be a good stroke of journalism to increase the somewhat languishing city circulation of his paper, to make the most possible, in the way of sensation, out of the Forrest scandal; and for this purpose, having by this time found out Will Stuart's capacity, commissioned him, I have no doubt, specially to abuse the American Roscius. I remember it very well; for Stuart came to me brimful of the idea. *The Tribune* flamed daily with three columns, or thereabout, of this dramatic criticism!

These articles were the wonder of the dramatic circles of America. Everybody marvelled how articles of such length, discrimination and learning could be produced after the play. Now, Will Stuart never could keep a secret of any sort from an intimate friend. 'Why, Stuart,' I said,' 'how do you manage it?'

"He laughed and said: 'It's as easy as lying. Did you ever notice that tall, Greek looking, Italian faced, black, long haired specimen of a fellow that I walk about with occasionally? The truth is, he is the brains of this concern. He has travelled over Europe, seen all society, and knows everything that is merely topical. Fortunately he is idle, and luckily has no money to dissipate with. Now he goes up to the Cooper Library every morning and crams me with all the plots and the lore that flavors my Shakespeareana, and so distinguishes it from the encyclopædia chaps' work, and I manage to weave it so deftly that the deil himself can't tell where it comes from. That larceny is put promptly in type, to which I have only to add after the play a quarter or half column on the particular acting of friend Forrest.'

"So much for Stuart's remarks at that time.

"This dramatic coach to whom Stuart referred afterward became connected with the diplomatic service of the United States, and made quite a figure as a mysterious individual about Washington, especially with the ladies, who saw wonderful things in the depths of his dark, unfathomable eyes. I asked him if Stuart was chaffing me, and his reply was: 'I found the rude ore, but the alchemy was Stuart's. I did not know the original when it was transmuted. But I get precious little of the gold that comes from his alchemy.'

"Let me say that there was this peculiarity about those dramatic criticisms—that one rose from their perusal feeling as if he had spent the night at the Mermaid with Will Shakespeare and the rest. Stuart had a trenchant pen, and could be as satirical as he was pretty. Now for Edwin Forrest. He would introduce him as a mad bull among these beautiful creatures, heading down all the delicate flowers of poetry with the foot of an elephant, sounding the soliloquies of the play like the trumpeting of one dancing before the air-drawn dagger of Macbeth; like a man suffering from a combination of delirium tremens and St. Vitus' dance. When it is considered that at that time Forrest was the dramatic god of the mob of America, Will Stuart was a daring iconoclast indeed! Although Forrest gnashed his teeth and roared like an angry lion under this infliction, I have no doubt that Will Stuart was the best Shakespearean tutor he ever had. For observe the art of the fellow, thus leading this Forrestian bull, as it were, into the very temple of Shakespeare himself; not only of him, but of all his august associates, and how then could he 'roar and bellow and tear a passion to tatters' in such a presence?

"Like the professional espada in the Spanish arena, Stuart played round this young bull that then possessed Forrest until he laid him out upon a triumphal car, with the plaudits of the audience, which was the unkindliest cut of all. Stuart had the gratification of living to see that wonderful improvement in Edwin Forrest which, it is but just to say, rendered some of his Shakespearean impersonations, notably Lear, Macbeth and Othello, pictures that will never cease to adorn the dramatic gallery.

"A good deal has been said in the papers of late of the bohemianism of Will Stuart and his cookery. I saw him at that cuisine business in his primitive days, after he had got on the newspapers, when he was writing correspondence 'fresh from London' in a fourth story of a high house which stood opposite to what was then Judson's Hotel, near old Trinity Church. Here Stuart was in all his glory, fresh as a new-risen mushroom. How he coaxed and wheedled and petted the old woman just to let him have the *entree* of that kitchen. The triumphant air with which he brought up stairs a roast leg of mutton or saddle, the gravy smoking in the chafing-dish, and a lot of currant jelly in a jar that stuck out of his seedy morning gown; and a big demijohn of whiskey, then a cheap and good commodity, standing so pregnant in the corner. Well, no wonder he won honors as a *gourmet!* No wonder that he was the pet of Delmonico and Sutherland and the like, in New York, and of Welker and Chamberlin in Washington; the jolly confrère of old Uncle Sam Ward, the king of the Washington lobby. No wonder that such magnates (all *gourmets* by the way) as S. L. M. Barlow and Charles A. Dana, of this city, were conspicuous among the pall-bearers at his funeral."

In the Courts.

WHO OWNS THIS PLAY?

The Red Fox, which last week was served up to the patrons of Poole's Theatre, is being made a subject of controversy in the courts as to its ownership. It has been advertised as a production of Daniel O'Connell. A claim has been put in, however, by James C. Roach, of this city, that he originally wrote the Irish play. His story is that after penning his dramatic thoughts, O'Connell got the manuscript from him under misrepresentation, and then had it copyrighted in his own name. This was in 1879. The play had been given with success, but he had received no benefit from it. He has now gone to a lawyer, and through the legal adviser obtained an order directing James M. Ward who plays the piece, and the managers engaged in its production to show cause why an injunction should not be granted restraining them from continuing to present the piece.

AMERICAN OPERA COMPANY SUITS.

After a good deal of talk and some threats, suits have been finally instituted against the American Opera company by some of the men and women who were summarily dismissed from the company, and who claim in each case a breach of contract. Before pushing the suits, however, it has been decided to await the result of a test suit begun by ex-Stage Director Parry. If he is successful the others will hail down on the company's directors like chestnuts after a frost.

Mr. Parry's suit is for breach of contract, and he will probably also offer an additional one for $25 000 damages for the allegation of incompetency.

A sample of the set of cases is that of Carlotta Pinner. She is a cousin of Max Pinner, the pianist. She studied in Paris under Mme. Lagrange for over two years. She appeared in various theatres abroad, and then came to this country for a little trip. While here she had the misfortune to run against an agent of the American Opera company, and made a contract with Manager Locke. According to its provisions she was to sing soprano parts in opera, rehearsal, oratorio and festival week. In New York she was to have $100 a week, and while travelling an additional sum of $25 a week. She was to appear for twenty-five weeks, beginning Nov. 1. Miss Pinner did all on her part, she says, to fulfil the requirements of the contract. She claims she was discharged without cause. For the breach of contract on the part of the company she wants a jury to give her $2 900. She also asks for $5 000 damages for being declared incompetent. This case will be tried in the Superior Court, while that of Mr. Parry is booked for the City Court Calendar.

And Still They Come.

LONDON, Eng., Jan. 1, 1887.

Happy New Year to THE MIRROR. Business lovely. Number perfectly charming. GRACE HAWTHORNE.

MILWAUKEE, Jan. 1, 1887.

The Hanlons and myself wish you and THE MIRROR a happy New Year. BEN. STERN.

The very remarkable position to which THE MIRROR has attained, and the world-wide reputation of its principal writers, makes the comparatively minor position of Topeka correspondent one to be eagerly sought for and most highly appreciated for the honor which it confers. May I take the liberty of congratulating the gentlemen of the staff on their success in making THE MIRROR what it unquestionably is to-day—the most remarkable success in the world of dramatic journalism. T. R. HYATT, Topeka, Kas.

I am an Englishman, but until I visited this country I never realized how greatly the dramatic world can be elevated and animated by an enterprising journal. We have the *Era* at home—a venerable organ of the London *Times* school. Beyond the stereotyped records of the week it offers very little of any interest to the average reader: and as for a Christmas Number, so daring an enterprise has never threatened its antique columns. *Vive le* MIRROR. MATTHEW C. WOODWARD, Chicago.

Allow me to heartily congratulate you on the splendid Christmas Number. It is without doubt the finest dramatic paper ever issued. C. R. CROWTHER, Middletown, Ct.

The Christmas Number is par excellence. The profession can lay just claim to the finest weekly publication extant. CHARLES A. BURTON, Syracuse, N. Y.

As a printer, allow me to congratulate THE MIRROR on the publication of such a handsome Christmas Number. WM. JAGGER, Carbondale, Pa.

The Christmas MIRROR was much admired and read. It is without doubt the handsomest dramatic paper ever seen here on any occasion. The newsdealers say their supply was far short of the demand. P. S. NOWLAND, Peoria.

The Christmas MIRROR is model of excellence and brought forth numerous encomiums from its admirers. WILLIAM H. ROBINSON, Chatham, Ont.

Allow me to congratulate you on your Christmas Number. Your paper in general is the most interesting dramatic paper I have ever read. Can hardly wait the day it is published here. SAMUEL FULDER, Albany, N. Y.

There was a small-sized commotion among the newsstands last night when it was learned that the Christmas MIRROR was delayed and would not arrive until Monday. The issue is a most excellent one and I hear praises on all sides concerning it. C. S. FETTIS, New Orleans.

The Christmas edition was warmly praised here by both press and public, and though the newsdealers had ordered extra copies, the supply was not equal to the demand. J. WASHER, Fort Worth, Tex.

Our newsdealers had a goodly stock of the Christmas MIRROR, but were obliged to order a second time. F. H. HASTINGS, Winona, Minn.

Christmas MIRROR had a big sale here. It was a great literary treat. C. W. HUTCHINGS, Dover, N. H.

Allow me to say that I have never seen as fine an edition of a paper as your Christmas Number. N. STONE, Hastings, Neb.

The Christmas MIRROR pronounced to be the finest weekly paper ever published, and a great many were sold in this city. H. G. P. OELDNER, Council Bluffs, Iowa.

Permit me to express my unbounded admiration for your splendid Christmas edition. Its reading matter and typography are both worthy the highest commendation. May the paper continue to be in the future what it has been in the past—the very highest type of a dramatic journal. S. P. WEISIGER, Augusta, Ga.

A goodly number of the Christmas Number were sold here. The patrons were delighted, but no one more so than the writer. W. H. MCGOWN, Urbana, O.

The Christmas Number eclipses anything in the way of a newspaper ever seen in this neck of woods. Its reception here was accompanied by the strongest assurances of appreciation. Its literary and artistic features stamp it as a newspaper par excellence. LEE E. PICKERING, Clarksville, Tenn.

The Christmas MIRROR was watched for eagerly, and the entire stock was exhausted in a few hours after they arrived. Compliments are heard on all sides, and it is beyond a doubt the handsomest and most pleasing paper of its kind in every way that ever reached this city. COTTON SEED, Austin, Tex.

LITERARY ENTERPRISE.

Galveston (Tex.) News.

The *News* has received the Christmas Number of the New York MIRROR, one of the foremost dramatic and lyrical periodicals of the day. It fairly teems with bright and crispy stories, sketches both witty and humorous, happily interlarded with vigorous and skillfully designed illustrations, which in themselves partake of a high order of merit. The opening contribution, entitled The Actor's Christmas—Past and Present, is a cleverly conceived poem, peculiarly appropriate to the theme. All manner of poetry, local and general in its nature, and interesting tales, combining all the qualities of good literature, are liberally interspersed with sprightly dramatic notes and brief biographical sketches of some of the most noted stars of the stage, together with cynical allusions to some of the absurdities and follies of human nature. The back cover of the Number contains a goodly array of portraits of great stars of the past. On the whole the Christmas Number of the New York MIRROR shows an excellent piece of literary enterprise, and will no doubt be perused with interest wherever it strays.

CONTRIBUTORS OF EXCELLENT MERIT.

San Francisco Call.

The Christmas Number of The New York MIRROR comes well illustrated with stars of the past, and judiciously filled with contributions of excellent merit, both in and out of the profession.

A MAGNIFICENT EXHIBIT.

Arkansaw Traveler.

The New York MIRROR'S Christmas Number is a magnificent exhibit of art and literature.

LEADS ALL COMPETITORS.

Chicago Mail.

No paper published in New York City has furnished a more delightful surprise for the holiday season than The New York MIRROR. As an exponent of dramatic art in this country THE MIRROR leads all competitors, and in its magnificent holiday Number it has emphasized the distinguished position which it so deservedly occupies. A column would furnish too brief space in which to recite the attractions of this superb issue. The story which THE MIRROR'S proof-reader tells is one of the most enjoyable features of the Christmas issue.

DISTANCES.

Springfield (Mass.) Union.

The New York MIRROR distances all competitors in the field of dramatic newspapers, and its Christmas Number was a "combination" of enterprise and literary and typographical excellence that has made a hit "on the road" and wherever else it has been seen.

PARTICULARLY INTERESTING.

San Francisco Examiner.

The Christmas Number of The New York MIRROR is particularly interesting to those who like to know something of what goes on in an actor's mind when he is not on the stage. It contains stories and poems by a number of well known professionals, among whom are Nat Goodwin, H. M. Pitt, Roland Reed, Milton Nobles, Fanny Davenport, Genevieve Ward, Miss Fortescue and Agnes Robertson. Besides these theatrical contributions there are interesting articles by Robert Ingersoll, Nym Crinkle, the Giddy Gusher, A. R. Cazauran, Judge Dittenhoefer and a long list of others, whose names are a guaranty that they have something to say which the public will enjoy hearing.

ELABORATE AND BEAUTIFUL.

San Francisco Chronicle.

The New York MIRROR has issued an elaborate and beautiful Christmas Number, with a long list of interesting stories for professional people.

A WORTHY EXAMPLE.

San Francisco Music and Drama.

It is a credit to dramatic journalism; nay, it is a worthy example to journalism at large.

ALWAYS ATTRACTIVE.

Erie Morning Dispatch.

The New York MIRROR, the leading dramatic paper of the country and always beautiful and attractive, was four-fold so in its last issue, the Christmas Holiday Number. This contained original contributions, sketches, stories, poems and various conceits by all the leading actors on the American stage, as well as many foreigners. Besides, there is a characteristic bit of Col. Ingersoll's prose poetry, a story by Florence Marryat, and many embellishments by skilled artists. It is one of the best holiday periodical souvenirs of this season.

SUPERB IN MATTER AND MAKE-UP.

Memphis (Tenn.) Sunday Times.

The Christmas Number of the New York MIRROR is superb in matter and make-up.

MORE ELABORATE THAN EVER.

Springfield (O.) Globe-Republican.

The Christmas Number of the New York MIRROR was gotten out this year in more elaborate style than ever, there being thirty two pages. Many of the leading actors of the day have contributed articles pertaining to their habits and characters, which are very interesting. The number is profusely illustrated, which adds to the value and appearance of the paper.

A BRILLIANT EDITION.

San Bernardino (Cal.) Daily Courier.

The Christmas Number of the New York MIRROR is one of the most brilliant editions ever issued by any newspaper. Its wealth of illustration is superb. The contents, considered as literary work, are far above the usual standard of the holiday numbers of even the leading journals. The whole work, literary and artistic, is simply journalistic cream.

The Usher.

Mad him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Reports from the Middletown Asylum in regard to Bartley Campbell's case are encouraging. The experts there are by no means certain that he is suffering from paresis. It will take some time for the disease to develop, but should it prove to be simply dementia—as they more than half believe—a cure will be among the possibilites. Meantime the afflicted dramatist is gaining in bodily strength.

* * *

Owing to the illness of Mr. Quinlan's attorney, the legal proceedings in the Campbell case have been at a standstill lately. Scott Lord is at work on it again, however, and he states that it is his intention to institute proceedings in both the criminal courts and the Court of Equity as soon as the necessary papers can be prepared.

* * *

The Directors of the poor old Academy take so little interest in its future that it has not been possible to secure a quorum to take action on several bids that different people have sent in for it. And now a circular is going round to the indifferent stockholders asking them to tell the Directors whether they want to lease or sell it. Alas, how have the glories of this rare old music-temple faded!

* * *

Here's a brilliant suggestion submitted by a Philadelphia socialist—a journalist—to MIRROR readers: "How would it do for actresses, instead of painting themselves, to use brightly tinted tissue-paper and mucilage? It would not injure the complexion. Has the experiment ever been tried?" Dear, dear, what a depth of ingenuity there lurks in the fierce socialistic breast! Not content with compounding explosives for the benefit of ye gentle policemen and planting bombs between Alexander's mattresses, he would do our pretty actresses' faces up like paper bundles, and cover their dainty cheeks with nasty glue. My communistic correspondent might have increased the scope of his suggestion by stating the value of wall-paper as applied to facial decoration. How charming Langtry would look in a set of Lincrusta Walton! And picture the loveliness of the absent Anderson with an Egyptian frieze on her forehead and a Grecian dado on her chin! Really, girls, it's worth looking into.

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As the answers to "Some Questions" in the Christmas MIRROR are still coming in I must reserve the publication of the result another week.

* * *

The little son of Mr. and Mrs. A. M. Palmer has been hovering between life and death the past few days. In consequence Mrs. Palmer has postponed the receptions she had planned for Fridays during the present month.

* * *

There has been considerable illness of late in the profession. Raymond Holmes, who was to have played in Saints and Sinners at the Grand Opera House on Monday night, was taken suddenly ill. His place was filled by Mr. Millward. Edwin Price left town on Sunday night for Cincinnati, suffering acutely.

Custer's Charge.

There was a new feature introduced in the Wild West on Monday night. The rise of the curtain reveals a scene in which is depicted the military outpost in command of Custer. To the right can be seen the log fort and soldiers' quarters, in front of which a sentinel passes to and fro. Suddenly a mounted scout dashes in, and after the customary challenge, hurriedly announces the uprising of the Sioux under Sitting Bull. Custer rushes from the fort, and after a few moments of preparation the gallant band of troopers file out to the tune of "Yankee Doodle." The curtain falls, but is quickly raised again, disclosing the Indian encampment on the Little Big Horn River. In the distance is the Indian Village and in the foreground the Indians are observed in their traditionary pastimes. While these are in progress the spectators notice a scout on horseback issuing from the extreme left of the arena. Through a field-glass he watches the movements of the savages, but quickly disappears from view. Shortly after he returns, accompanied by Custer, and they both gaze intently at the encampment. After a brief consultation the General and the scout dash off. The bugle sounds; instantly the Indians are on the alert; the squaws and children are hurried away, and most of the warriors conceal themselves in ambush. At this moment the mounted force file in and range themselves in line. Custer places himself at their head, and at the word "charge!" the entire body, one hundred strong, rushes on the enemy, and then ensues one of the most realistic mimic encounters it has ever been the fortune of New Yorkers to witness. Of course, in order to be historically correct, the soldiers are soon overpowered, and the curtain drops as Custer falls.

Miss Herndon Jubilant.

"I think I am entitled to any amount of congratulations on the success of my new play, The Commercial Tourist's Bride," said Agnes Herndon to a MIRROR reporter the other day. "We produced the comedy at New Britain, Conn., for the first time, on last Saturday afternoon and evening, and it went with roars of laughter. I don't believe I ever saw so much laughing before in my life. It was a roar from beginning to end, and the unexpected funny situations caught the audience by storm. The lines, too, are funny, and the company was a particularly strong one. Harry B. Bell made a great hit as the drummer, while Mr. Luckstone, as the Chinaman, and May Thompson, as the Irish girl, were also very good. As you can easily imagine, I am jubilant over the success of the play, while my manager, Joseph A Jessel, is so enthusiastic that he is ordering no end of printing and oil paintings. Our agent, W. J. McConnell, is of opinion that I have a fortune in the play, and Mr. Connell is a man who is not in the habit of 'enthusing,' if I may use such a word. Unless we can get an unfilled date near the city for next week, we will reopen at Lancaster, Pa., on next Tuesday. We had reserved this week in the city for the purpose—in case Mr. Hewitt's comedy was not a success—of rehearsing John M. Morton's play, A Remarkable Woman, which we shall put on later in the season."

The Old Homestead

The production of The Old Homestead by Denman Thompson at the Fourteenth Street Theatre next Monday night bids fair to become a memorable one in the line of scenery for this house. For the past few months Hughson Hawley and Homer F. Emmons have been hard at work on the four scenes of the play, each of which gives ample scope for good work. The first act will represent the Homestead Farm at Swanzey, the second a parlor, the third Grace Church by midnight, and the fourth an old-fashioned farm house kitchen.

But it is in the first act especially that the scene-painters have lent their best energies, and the effort will doubtless be a splendid one. Back and alongside of the farmhouse is a shady lane. While the stage of the theatre is fully sixty feet wide, there is also a large space extending from the centre of the stage to the walls of the theatre fully ninety feet. This extension has generally been used as a repository for scenery, but it will be utilized during Mr. Thompson's engagement as part of the lane, which will thus be made to be fully 150 feet long. The effect of the long lane with its cross bars in the distance far down the road will, it is thought, prove highly realistic.

The cast of the play will include, besides the star, Walter Lennox, Sr., Walter Gale, Mrs. Louisa Morse, Mrs. C. E. Knowles, Annie Thompson, Minnie Luckstone, Virginia Marlowe, J. L. Morgan and Alfred T. Schwartz. The vocalists include Minnie Luckstone, Lillian Stone, Minnie Thompson, Mrs. C. E. Knowles, Alfred T. Schwartz, last season with Stetson's Mikado company; V. Ackerly, Girard Coventry, Charles Kruger, who also acts as organist; Walter Gale, Gus Kammerlee, formerly with the Boston Ideals, and J. L. Morgan.

Miss Hastings' Intentions.

"I am very glad indeed to see a MIRROR reporter," said Helen Hastings, the English actress who is to make her debut at the Union Square Theatre on Jan. 17, when a representative of THE MIRROR saw her after rehearsal the other day, "and shall be happy to tell you all I can about my intentions."

While Miss Hastings spoke the reporter had an opportunity to admire one of the prettiest faces and handsomest figures that England has yet given to this country. Miss Hastings is a blonde of a decided British type, with clear-cut features, slightly aquiline nose and mild hazel eyes.

"The reason why the New York public has not heard much of me, although I have been in this city fully two months," she continued, "is because my manager, Mr. Cowper, and myself were of the opinion that it would be best to remain quiet until we had a good metropolitan opening. I have been under Mr. Cowper's management for three years, during which time I played leads at the Strand and Royalty, and through the Provinces. My greatest successes, if you will allow me to call them such, were made in Dulcie and Vice Versa, which I played at the Strand 152 nights, and in Silver Gilt, a burlesque on the Silver King, which I played for six months in the country and in London. I was also very successful at Toole's last year as Peggy in The Country Girl and I played Dora Vane in Harbor Lights all through the Provinces meeting with praise from most of the provincial papers.

"I open my engagement at the Union Square Theatre on the 17th inst. in a new three act comedy entitled Pen and Ink. It is by an English author, whose name I am not at liberty to give. We began rehearsals on Monday. My part is that of a sixteen year old girl named Phyllis, and I think the selection a very good one as all of my hits have been made as very young girls. The play deals with my adventures and that of an old man—an English journalist, one Aristartus Brent—in New York. It transpires in what might be termed Bohemia. Brent and myself are sick of the hum drum life in one of the suburbs of this city, and we come to New York, where Brent is going to start a newspaper. A number of the scenes take place in the newspaper office. I have secured one of the best of your character actors, W. J. Ferguson, to take the role of Aristartus. Nearly all of the company are American. The rest of the company are Henry Walton, Eugene Ojepson, Miss Ware, Miss Corlette and Ida Jeffries.

"Besides Pen and Ink, I have brought several other new comedies over with me—one by J. P. Hurst, author of Loose Tiles; one by C. S. Cheltnam, author of A Lesson in Love, and one by Brander Matthews and George H. Jessop."

Echoes of the Holidays.

On New Year's evening, during the performance of Zozo, Charles G. Allen, the business manager of the Novelty Theatre, Williamsburg, was quietly asked by George H. Adams to go on the stage with him for a moment. Mr. Allen did so, and when in the centre, before the footlights, his hands were pinioned to his back, while Mr. Adams gave the order to have the curtain rung up. It was done and the audience were edified by seeing Mr. Allen presented by the attaches of the house with a gold headed ebony cane, suitably inscribed.

The front employes of the Grand Opera House received double salary on New Year's Day.

Loie Fuller, of Nat Goodwin's company, was the recipient of four large boxes of Florida oranges as a New Year's gift.

On Christmas Eve, in St. Paul, W.T. Carleton gave a banquet to the members of his company at the Hotel Ryan. The St. George's Snowshoe Club were also making merry in the same line. The club and the company united forces and had a very enjoyable time. Mr. Carleton was politely invited into the corridor, and was there seized by some fifty athletes and thrown several times to the ceiling in the bouncing blanket. Then the club made the welkin—what there was left of it—ring with cheers for the Carleton Opera company.

If George Wallenrod, of San Francisco, doesn't shake hands with his friends hereafter such lack of cordiality must not count against him, as he was presented with two gold-headed canes Christmas Day—one by his co-managers, L. B. Stockwell and George Osbourne, and the other by the ushers of the Alcazar.

The members of the Alone in London company gave a dinner to Cora Tanner at the Harris House, Washington, on New Year's Eve.

While in Vincennes, Ind., last week, Marie Prescott was the recipient of many calls and an invitation to attend the reception of the Pastime Club. She firmly but gracefully declined on account of fatigue. Miss Prescott formerly resided in Vincennes.

T. C. Howard personally presented all the male members of Moulton and Baker's Black Crook company with gold-headed silk umbrellas. The management gave a fine spread after the Christmas performance, and the various members exchanged gifts.

Frank Frayne was presented by his company with an Elk's head pin set with diamonds.

Richard Mansfield received a gold travelling clock from his company. Every member was remembered by his or her associates. Manager E. D. Price was especially well remembered. On Christmas Eve, in Cleveland, the company were the guests of Mr. Mansfield at a little supper. A Christmas tree was loaded with gifts. Mr. Price writes: "I never knew a company where such a friendly and harmonious spirit prevailed. We are like a family, and everybody shows a gentle and tender consideration for the others."

Among numerous presents, Nellie A. Brown, the impersonator, received a pair of diamond bracelets.

T. H. Winnett, the dramatic agent, was not forgotten by his many friends during the holiday season, and is thereby the happy possessor of several handsome "marks of esteem" in the shape of sundry costly presents.

Mattie Vickers presented her manager, Matt L. Berry, with a gold-headed cane, and her comedian, Charles S. Rogers, with a three carat diamond stud. All other members of the company were also kindly remembered.

Owen Ferree received a watch as a Christmas present from Mlle. Rhea. Mr. Davies, the stage manager, was the recipient of a gold watch from Mr. Ferree.

Manager Bunnell, of New Haven, was presented with a gold headed umbrella by N. S. Wood. Mr. Wood was presented with a gold medal by the members of his company. Mr. Gray was the recipient of a gift from the ushers at the Grand.

Grace L. Chase, the Lottie Lee of Ezra Kendall's Pair of Kids, entertained the entire company on New Year's Eve at her father's residence in Kansas City. Gifts were distributed. The hostess spread an elaborate luncheon for her friends. On the same evening Arthur Dunn, of the same company, during the performance presented Mr. Kendall with a ham. This little incident was the cause of much merriment in the audience.

George H. Adams' little daughters, Tonina and Lilly, were not forgotton in the holiday festivities. They are with the Silver King company. Mr. and Mrs. King Hedley, Mr. Harrison and all the members of the company showered them with presents.

Little Corinne, the Merriemaker, received gifts from all over the country. Manager Jacobs, of Jacobs and Proctor, gave her a diamond ring. The stone is of great size and brilliancy. Another present was three antique rings, 165 years old, set with diamonds. The presents, all of them very costly, numbered nearly a hundred. A Christmas tree groaned under their weight.

Mr. Crossen Overcomes a Difficulty.

"I have just had quite a funny experience," said James F. Crossen to a MIRROR reporter the other day. "On last Friday, the 31st, I produced a play, An Old Man's Darling, at Mt. Vernon, in this State, which would have given me considerable trouble if it had been postponed another day. If I remember rightly, my contract with the authoress, a Miss Annie J. Ashley, of Dixon, Ill., was signed about the last day of July, and in it I agreed to produce the piece with my company before Jan. 1, 1887, although there was no forfeit mentioned in case I failed to do so. It was not until after Thanksgiving that I recollected about the play, and then I found I could get no sharing terms from managers because I had no paper to put up. I wrote to the lady, telling her of my predicament and that I was ready to return the play at once, so as not to prevent her negotiating with other managers. In reply to this she wrote to French and Son, through whom all negotiations had been made, that she would not hear of the non-production of the piece without indemnity. I then looked up my contract, and, seeing the clause regarding the play's production before 1887, I set to work at once to have the parts copied and to make ready for a speedy production. We had three rehearsals, and I paid for everything necessary, which meant an actual outlay on my part of nearly $150. The piece was given a splendid production by my regular company, in spite of the hurried way in which we were compelled to work. However, with all our striving, the play failed to meet the taste of the audience, although the comedy in the piece was very fair indeed.

"You ask about my Banker's Daughter season. Well, I've made more money than any season as yet, though I haven't worked so hard. You see, we've been laying off a week or so every now and then, and not dropping our profits in poor weeks. At Wilkesbarre, Pa., for instance, with The Banker's Daughter I played day and night to $1 363. On the 17th of this month we resume our tour at Norwich, N. Y. Victor Durand, the rights for which I have just purchased from Henry Guy Carleton, will be put in rehearsal next Monday, and will probably be produced at Lynn, Mass., on Feb. 15."

Gossip of the Town.

Henry French sails from Liverpool for this country next Saturday.

Ralph Delmore has been engaged for O. B. Sheppard's Galley Slave company.

Blanche Revere sailed for England on Tuesday.

The audience at the Madison Square Theatre on Saturday night to see Jim the Penman was the largest that house has ever held.

Robert Downing and Joseph Mack were banqueted by a party of Wall street friends at Delmonico's on Monday night.

The Salsbury Troubadours make their first appearance this season in this city at the Star Theatre on Feb. 7.

Richard Stahl returns next season to the Thalia Theatre as conductor, leaving W. A. Mestaver, whose next venture does not need a musical head.

John P. Smith is reported to be negotiating for the lease of a piece of property in the neighborhood of Flatbush avenue, Brooklyn, on which to build a theatre.

Edwin H. Price was initiated into the mysteries of the Order of the Mystic Shrine at the Masonic Temple on last Friday night. Harry Miner was initiated at the same time.

All of the seats for next Tuesday night at the Lyceum Theatre, on which occasion Bronson Howard's new comedy, Met by Chance, will be presented, have already been sold.

Fred. W. Bert is meeting with much encouragement in booking Beatrice Lieb for a tour in Howard P. Taylor's play Infatuation. He has already secured some of the best theatres in the principal cities.

Harry Guion, Jr., of Harrigan's Park Theatre company, mourns the loss of his brother, Edwin Booth Guion, third son of Harry D. and Jeanne A. Guion, who died on Dec. 30 at the age of nineteen.

J. Duke Murray, Milton Nobles' manager, is circulating among friends in the city. Next week he leaves to prepare for Mr. Nobles' reopening in Chicago. He says his star is having his usual profitable season.

Signor Novissima has been engaged to superintend the grand female ballet and Woolf Marks to direct the male chorus for Fred. Warde's production of Galba the Gladiator at the Windsor on Jan. 10.

The few correspondents who have not returned their 1886 credentials are requested to send them in at once. The 1887 credentials will only be mailed on the return of those bearing the figures of the old year.

Manager Harry Mann has been playing a long season with his Parlor Match in this vicinity and to most gratifying receipts. The company has been around New York since early in November.

Tangled Lives, with Robert B. Mantell as the star, is now in its fourth week at the Fifth Avenue Theatre and will probably continue there till the production of Gilbert and Sullivan's new opera, about the middle of February.

An anti-hat party of twenty two ladies visited the Lyceum Theatre on Tuesday night, and on Saturday night the largest theatre party ever seen in the house consisting of the Beef steak Club, numbering 100, without bonnets, will witness the Scrap of Paper.

On New Year's Warren Ashley, the tenor, signed the first 1887 contract in Alex Brown's agency. He has gone to join Atkinson's Aphrodite company. By the way, it is said that Atkinson has secured Dockstader's Minstrel Hall, so that a Summer run of Aphrodite can be worked up.

On next Tuesday afternoon at three o'clock a special communication of New York Lodge, No. 330, F. and A. M., will be held at the New York Lodge Room, Masonic Temple, for the purpose of conferring the fellowship degree on Messrs. Evans and Hoey, of the Parlor Match company.

While rehearsing her part in Met by Chance at the Lyceum Theatre on Monday afternoon, Ellie Wilton met with an accident in falling over a set rock in the Adirondack scene and bruising her nose severely against the end of a tree. Stella Boniface has temporarily taken Miss Wilton's place.

Alice Gray, formerly of the Casino, has been engaged to play Nellie in Dollars and Dimes with Charles Bowser's company, which opens its season in the West in the latter part of this month. New and attractive printing has been gotten ready, and the play will be interpreted by a strong company.

John P. Sutton, of the Boucicault company, and a well-known character actor, died suddenly of pneumonia at his home in Washington street, Brooklyn, on Saturday last, and was interred by the Actors' Order of Friendship, of which he was a member, in Philadelphia, on Tuesday.

S. P. Norman, for several years a member of J. M. Hill's business staff, has accepted the business management of a company playing the New York comedy success, Red Letter Nights. The company plays the large cities only, and Mr. Norman left the city yesterday to prepare for an extended Western tour.

Some of the largest scenes used by Fred. Warde in his production of Galba the Gladiator, at the Windsor Theatre, next Monday night, are those that have been used by Salvini, repainted. Mr. Warde is ambitious of the honors of a play-producer, and is doing his best to make next Monday night's representation a notable one.

Five rehearsals have already been had of Harbor Lights at Wallack's, and they are going on daily, Mr. Wallack being hard at work on the play, which he believes will be presented better than it ever has been before. Half a dozen artists are busy at work on the scenery at Wallack's, the Star and the Grand Opera House.

The following company has just been sent (said to be the first from New York) to the Theatre Comique, Panama: Davene Family, Martens Trio, Capitola Forrest, Miss Beaumont, Mons. Vantine, Alfred Liston, Grace Gardner, May Raymond and Kelly and Magee.

The following company will appear at Tony Pastor's next Monday night: The Three Phrites in their pantomime, A Night of Terror, introducing the Flying Woman; Joe Hart, Rice and Barton, the Stedman Brothers' trained dogs, Alice Harvey, Manning and Drew, Georgie Parker, George Horner and Georgie Lingard, Frank Cooke, Dunbar and William De Bar.

Among the people from whom Lillie Smith, the eleven year-old shoplifter, whose case is at present attracting so much attention in the newspapers, managed to pilfer, was Florence French, the wife of Harry Parker, of dog-circus fame. Mrs. Parker had a handsome sealskin bag, which contained over $200, taken from her, but was fortunate in having the property returned.

Ivanhoe Encampment, No. 30, G. R. A., Knights of St. John and Malta, will hold a reception and drill at Irving Hall on next Friday evening, Jan. 14. Harry S. Sanderson, manager of Tony Pastor's Theatre, is acting as chairman of the executive committee, and by his earnest efforts the affair promises to be a great success. Quite a number of professional people are expected to be present.

Margaret Mather will close her engagement at the Union Square Theatre on next Saturday evening, Jan. 15, going from there to the Academy of Music, Jersey City, for three nights, where Romeo and Juliet will be given. The two weeks from the 17th to the 31st, formerly taken by Marie Prescott, and which it was intended Miss Mather should fill, will be occupied by Helen Hastings, the English actress.

Co. H, of the Twenty-second Regiment, 100 strong, in full dress, occupied seats at the hundredth performance of The O'Reagans at Harrigan's Park Theatre on Tuesday evening, and made things pretty lively for the people on the stage. Manager Hanley states that if the business continues as good as at present the production of the new play, McNooney's Visit will be postponed until after the 150th performance of The O'Reagans.

W. J. Chappelle, business manager of the Dalys, has recovered his health. He was ill for some time with an acute, baffling, but not common disease called "shingles," the medical name of which has escaped. Mr. Chappelle reports the usual prosperity for the Dalys. "We have played so often in the towns and cities of New England," said he, "that we feel almost ashamed to even suggest return dates. But the local managers do not share this feeling; they say they can't have us often enough."

William F. Blood, known on the stage as William F. Blande, at present acting with and stage manager of Robert B. Mantell's Tangled Lives company, was married to Eleanor Carey, the leading lady of that organization, at the Mayor's Office, on Tuesday. The couple were serenaded in the evening after the performance.

A special meeting of the Directors of the Academy of Music was held at the Academy at four o'clock yesterday afternoon. But seven of the Directors—a bare quorum—were present. All of the bids for the house were discussed, but the Board could not decide whether to sell or lease. A circular will be sent out to day (Thursday) to all the stockholders, asking for their preference in the matter.

On Sunday evening Dr. T. S. Robertson gave a supper to a party of friends at his residence in Twentieth street. The list of the guests included Mr. and Mrs. Frank Sanger, Colonel R. G. Ingersoll, Mr. and Mrs. Nat Goodwin, Mr. and Mrs. Tony Hart, Mrs. Yeamans, Mr. and Mrs. John Schoeffel, Mr. and Mrs. James Lewis, Mr. and Mrs. George Floyd, Andrew J. Dam, and others equally well known in the profession.

Richard Fitzgerald engages to furnish, at short notice by mail or telegraph, refined entertainments consisting of the best talent. The entertainers will consist of six or more people. This is a new departure, and Mr. Fitzgerald comes into competition with various purveyors in this line. He has a large list of versatile people to select from, including Jolly Nash, Fred. W. Millis and Harry Braham.

Nothing illustrates so well the uncertainties of theatrical enterprises as the putting on of A Scrap of Paper at the Lyceum Theatre. When the play was proposed the management felt that it was taking a dangerous risk. To the surprise of everybody, it caught the popular fancy, and is playing to such good business that it could easily be kept on longer. The contract with Bronson Howard, however, makes it imperative that his new comedy be produced, though it is probable that the Scrap of Paper will be repeated at the Lyceum at the end of the season, if time can be found for it.

Preparations are being actively pushed forward at the Casino for the Actors' Fund Benefit, which takes place there on Jan. 20, and seldom have the members of the profession manifested such a willingness to assist. Among those who will appear are the principal artists of the Metropolitan Opera House company; Francis Wilson, Rosina Vokes, Pauline Hall, R. B. Mantell, Marie Jansen, Mme. Cavalazzi, John A. Mackay, Henry Hallam, Robert J. Hilliard, Max Freeman, Louise Eldridge, Mrs. Germon, Mark Smith, Jesse Williams, Belle Thorne and the leading ladies of all the principal theatres, who will preside over the flower-booths in the foyer. The probabilities are that this will be the largest benefit ever given for the Fund. Rudolph Aronson's orchestra will provide promenade music, and a memento of the affair will be distributed. The sale of seats begins next Monday, Jan. 10.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

pleasing vaudeville performance, from which all objectionable features were carefully eliminated. Co. excellent and the large audience highly pleased. Louise Litta and a fine co., prominent among whom was Sidney Smith, presented Chispa 31. Good house. Miss Litta, in her specialties, fancy rifle-shooting, singing, dancing and banjo solos—scored a great hit, while her delightful impersonation of Chispa, the "pet of the Gulch," captivated the audience. Ed. C. Dobson "champion banjoist of the world," in his inimitable solos, demonstated his right to that proud distinction. Maggie Mitchell 11.

LIMA.

Faurot Opera House (George E. Rogers, manager): Baldwin's Theatre co. opened a week's engagement Dec. 27, in The Two Orphans. Large business, which continued throughout.

Academy of Music: Business at this new theatre has been exceedingly good. The management offer a strong array of variety artists and the house is becoming popular.

Items: Manager Rogers has added the new Bucyrus Opera House to his circuit.—The Baldwin Theatre co. closed season here. Mr. Baldwin will organize an entirely new co.—The Christmas MIRROR had a large sale here and its readers were enthusiastic in its praise.

PIQUA.

Opera House (W. G. Conover, manager): Prisoner for Life showed to a poor audience Dec. 28. Unable to use most of the scenery on our small stage.

STEUBENVILLE.

Opera House (Roseman Gardner, manager): Leonzo Brothers and their performing dogs closed week of 27 to fair business. Prof. Morris, with trained ponies and dogs, four nights, opening 3; Jarauschek 15.

NEWARK.

Music Hall (J. H. Milton, manager): Milton and Dollie Nobles in Love and Law Dec. 29, large business.

Caned: After the third act of Love and Law Manager Miller was called on the stage and presented with a gold-headed cane, the gift of friends.

URBANA.

Opera House (Harry Coates, manager): Those great favorites, the Melville Sisters, week of Dec. 27 opened in Galley Slave to packed house. Fair houses remainder of week. Repertoire: Galley Slave, Queen's Evidence, Colleen Bawn, Danites, Divorce and Joshua Whitcomb. Harry Hardy, cornetist, was one of the features.

Lead Pie: Will Lykens, advance for Maggie Mitchell was here 30.—Sam Young, Jr., manager of Melville Sisters, and Ida Melville were married at Oshkosh, Wis., June 11, 1885. The marriage was kept secret, (not even her sisters, who were travelling with her, knew it) until last month. This will be the first appearance in print the marriage.—New Year's Eve, after the Melville Sisters had concluded their performance, manager Sam Young, Jr., was presented with a gold-headed cane by the members of his co. O. H. Barr, leading man made presentation speech.

NORWALK.

Whittlesey Opera House (S. S. Levey, manager). Georgie Melnotte's Female Minstrels Dec. 29; fair house.

Items: George Rogers, manager of the circuit of opera houses, informs your correspondent that he gave up Wapakoneta to get a better town—Bucyrus to wit. He has leased the Opera House there.—We are to have two new opera houses here. One is to be erected by Frank B. Case and the other by John Gardner. The former will seat about 1,500, whilst the later is a fine business block with opera house attached and seating 1,000.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): Lilly Hall and Fanny Bloodgood's Burlesque co. pleased a small audience Dec. 27. Janauschek 14; Our Goblins 19; Bandmann 21-2.

SANDUSKY.

Biemiller's Opera House (Frohman and Ilg, managers): Daly's co. in A Night Off to large business.

Sale: Biemiller's Opera House, was sold at an Administor's sale. Otto Ilg, of Frohman and Ilg, was the purchaser.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager). A Night Off, on New Year's Day and evening drew but fairly. Excellent co. and thoroughly enjoyable performance.

People's: Passion's Slave during the week to good business. Present week, Mortimer Murdoch in Gypsy, Old London and Hoop of Gold. Taken from Life 10 week.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): The Black Crook (Baker's) was played to a good house Dec. 31. The spectacular effects were rich and much admired, the ballet young and pretty, and the acrobatic and ventriloquial acts good and worthy of the applause. As a whole the show was A No. 1. Skipped by the Light of the Moon, a very amusing skit, was given for the first time in Harrisburg, New Year's. The people engaged in provoking laughter were intensely funny, and succeeded in sending the audience home feeling at peace with themselves and all mankind. Emphatically a strong attraction is Skipped. Wilber's co. week of 3.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Rhea Dec. 25 (Christmas), matinee and evening, to the capacity of the house. Edwin Booth in Hamlet 28: over $2,000. Great satisfaction. Wages of Sin 31-Jan. 2. On the opening night the management of the house and Manager Bowers, of The Wages, tendered the newsboys reserved seats, and over 200 were on hand to enjoy the performance. We, Us & Co. 6, Michael Strogoff 10, Passion's Slave 13, Black Crook 15, Two Johns 17, Shadows of a Great City 19-20.

Points: Booth's business in Bradford was larger than in Rochester; so says his genial manager, Mr. Chase.—The attention of managers and agents who have visited the city the past week has been attracted to the Opera House bill-board, on which might have been seen the printing of Barrett, Booth, Margaret Mather and Rhea. Quite a galaxy for a small town in a single month.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): Baker's Black Crook co. appeared Dec. 27 to best house of the season. Very creditable performance, considering the difficulties of playing in a common hall.

Star Theatre: This is the name of the new place of amusement made out of University Skating Rink, South Bethlehem. An excellent stage and scenery have been fitted up, and, taking it all in all, it will do splendid for minor cos. It was formally opened on Jan 1 by Harrington, Johnson, Brookes and Leigh's Variety co. Uncle Tom's Cabin 7 8.

Items: THE MIRROR will always be found on file at the Bethlehem *Daily Times* office.—The scenery for the Star Theatre was painted by Johnson Av Yerkes, formerly of Bartholomew's Equine Paradox.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Frank Jones as Si Perkins Dec. 27; fair business. Edwin Booth in Hamlet 30; $2,000 house. Mr. Booth was called before the curtain after every act. Emma Vaders was a fine Ophelia. Louis James in Virginius at New Year's matinee and Merchant of Venice and Taming of the Shrew in the evening. Very large business.

READING.

New Academy of Music (John D. Mishler, manager): Louis James in Virginius Dec. 27 and Romeo and Juliet 28. Fair business; excellent performance. Black Crook 29; big house. Genevieve Ward 31-Jan 1; good business; magnificent performance. Little Tycoon 8; Cappa's Seventh Regiment Band 11: Agnes Herndon 14-15.

Grand Opera House (George M. Miller, manager): Starr Opera co. week of Dec. 27; good business. Lottie Church this week.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Wages of Sin Dec. 27; good house. Si Perkins 29; poor house, but on par with the performance. The threshing-machine was the best part of the play Louis James and Marie Wainwright in Virginius to a very good house 30. Everyone delighted. The Two Johns Jan. 1; matinee, fair house, and crowded house in evening. The play has been greatly improved since last visit. Michael Strogoff co. 6; John T Raymond 12; A Wife's Honor co. 14-15; Erminie Opera co. 17.

ERIE.

Park Opera House (John P. Hill, manager): A Night Off to a large house Dec. 28. Audience kept in continuous laughter and applause. Hi Henry and his Premium Minstrels 29; good business. Quite a treat was given our musical people 28, when the Yale Glee Club gave a concert to S. R. O. They were tendered a banquet. It's an ill wind, etc. The Temple Theatre co., of Philadelphia, was secured for two performances and matinee of The Little Tycoon, 31-Jan. 1. Large houses. Entire satisfaction. Hoodman Blind 7-8.

ALLENTOWN.

Music Hall (Klwood Newhart, manager): Genevieve Ward in Forget-Me-Not Dec. 28; very appreciative audience. Louis James and Marie Wainwright, supported by an excellent co., presented Richelieu 31, good sized house. Performance one of the most satisfactory of the season. Pat Rooney was greeted New Year's night by an overflowing house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): J. B. Polk, with an excellent co., appeared Dec. 29 in Mixed Pickles to a good house. Moulton and Baker's Black Crook 30; very large house. The scenery, dancing, acrobatic and musical features were all very fine. The event of the season was the appearance of Edwin Booth in Hamlet 31. The audience was large and fashionable. Every seat was sold in advance. The receipts were $1,436, the largest since the house opened. Our Jonathan was greeted by a good audience New Year's.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Kate Forsyth Dec. 27 in Marcelle. The cast is strong and the play interesting. Night Owls 30; good variety bil. to light house.

NEWCASTLE.

New Park Opera House (E. M. Richardson, manager): Howorth's Hibernica Dec. 29; fair house. Louis James and Marie Wainwright 11.

Allen's Opera House (W. F. Loftus, manager): Adell 27; successful week's business. Co. well received.

POTTSVILLE.

Academy of Music (W. W. Mortimer). J. B. Polk in Mixed Pickles Dec. 29; small but appreciative audience. Black Crook 1; large business. Field's Minstrels 8th; Wilber Dramatic co. 10th, for a week.

SHAMOKIN.

G. A. R. Opera House (J. F. Osler, manager): Dec. 27-9 Rose Lisle in popular plays to good business. Return engagement New Year's night. Panic prices.

Item: Frank L. Yearance is managing Rose Lisle. Quite a genial fellow. He sends regards to MIRROR.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Frank Jones in Si Perkins, Dec 28, to a crowded house. The play was very amusing, and gave entire satisfaction. Culhane and Emerson's Minstrels New Year's; small house.

McKEESPORT.

White's Opera House (James E. White, manager): Waite's Comedy co. opened Dec. 27 in repertoire of standard comedy and sensational plays. Good business all week. Skipped by the Light of the Moon 12.

Items: Florence Moore, late of Courtney-Hamilton co., engaged with Waite's Comedy co. here, and C. T. Millford, late of Pavements of Paris, joined as comedian. The Courtney-Hamilton co., under management of Colonel Edings, disbanded at Connellsville Christmas week. The Colonel skipped for parts unknown.

TITUSVILLE.

Opera House (Emery and Lake, managers): Rhea opened in The Widow Dec. 27; large and select audience. Hi Henry's Minstrels played to good business 30. Michael Strogoff 13th; Louis James 15; Black Crook 17

OIL CITY.

Opera House (Kane and Rogers, managers): Rhea, supported by a good co., presented the charming comedy, The Widow, Dec. 28; large house, composed of the elite. Best of satisfaction given.

FRANKLIN.

Little's World Dec. 23; fair business; co. only fair; scenery splendid. Princeton College Glee and Banjo Club 28; large and refined audience. Rhea, in The Widow, 29; crowded house at advanced prices. Co. excellent. Everything contidered, the most satisfactory night of the season. The stage setting was very elaborate. Across the Atlantic 6, Dan Sully 7, Louis James 14, Black Crook 18.

RHODE ISLAND.

WESTERLY.

Opera House (C. B. Bliven, manager): Oliver Byron in The Inside Track, gave splendid satisfaction to a large audience Dec. 30. Mr. and Mrs. Byron were called before the curtain twice, and gracefully responded amid prolonged cheers.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Myra Goodwin appeared Dec. 29-30 in Sis to good business. Miss Goodwin is a graceful dancer, young, very pretty, and promises to become quite a popular soubrette. She is well supported by J. W. Grath as Hickory Hawkins and Libby Noxon as Delia. Kate Claxton, supported by one of the strongest cos. we have had this season, appeared 31 and matinee in the Two Orphans and New Year's in Called Back to large and appreciative houses, composed of our best people. Sarah Jewett, Alice Leigh, Donald Robertson and Charles Stevenson divided the honors with the star.

Item: THE MIRROR may be always found on sale at Armstrong's, Market street, and Doscher's opposite the Pavilion where professionals usually stop.

COLUMBIA.

Opera House (Eugene Cramer, manager): Myra Goodwin made her first appearance here Dec. 25, presenting Sis to one of the largest and most fashionable audiences of the season. Her specialties were well received. Miss Goodwin made the best impression of any actress in her line that has ever visited us.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): Bijou Opera co., week of Dec. 27, did a light business. Repertoire: Bridal Trap, The Mikado, La Mascotte, Chimes of Normandy and Princess of Trebizonde. Adelaide Randall, the star, has a pleasing voice, and created a favorable impression. As Yum-Yum she is a success. Support poor. Roland Reed 6-8.

People's: Woodville and Drew's Novelty co. drew fair houses and gave satisfaction.

Museum: This popular resort continues to do a flourishing business. New attractions in all departments.

Items: As a testimonial of their appreciation, the proprietors and attaches of Robinson's Museum presented Mr. Willis, the lecturer, with a handsome watch and chain.—Rose Coghlan wound up the week with something over $5,000.—Bad weather has hurt all but the cheap places of amusement.—Harry Hine, in advance of Roland Reed, spent last week in the city. He has many warm friends here.

NASHVILLE.

Masonic Theatre (J. O. Milsom, manager): Conried's Opera co in The Gypsy Baron, as presented for three nights and matinee, Dec. 27-9, drew fair houses, considering bad weather. Very favorable impression.

Grand Opera House (W. J. Johnson, manager): The Wilbur Comic Opera co. in usual repertoire all of last week. Well pleased but small houses.

Item: Your Christmas Number was highly appreciated. Every copy sold.

CHATTANOOGA.

New Opera House: Richards' Cupid's Broker co. Dec. 31-Jan. 1 to very poor business. The co. is badly crippled owing to May Candell leaving without notice and Miss Douglass being called home on account of her mother's illness. Florence Elmore is playing a return engagement this week, and indications are that she will do well.

TEXAS.

DENISON.

McDougal Opera House (F. A. O'Malley, manager): Farron in Soap Bubble Dec. 29; small house. Lawrence in Monte Cristo 30; good house. The co. is a good one. Adelaide Moore New Year's to fine houses.

Items: The business manager of Adelaide Moore asked us to visit the Mann private car used by the star in her travels. It is a model of comfort and elegance. We were able also to supply Miss Moore with a copy of the Christmas MIRROR. The co. has been taking a short rest.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): The first and only appearance in this State of Patti and her superb concert co., Dec. 23, constituted the greatest musical treat ever offered this public. The audience was equal to the occasion, a more brilliant assemblage never having graced a Texas theatre. Patti received an ovation, and a more than cordial reception was extended to Scalchi, Galassi, Novara and Guille. Encores were numerous and most generously responded to, Patti rendering for recalls those delightful old chestnuts, "Comin' thro' the Rye" and "Home Sweet Home." Second part consisted of the garden-scene from Faust, and the spinning-wheel song, with the artistic by-play was the gem of the evening. The large orchestra, under the skillful leadership of Arditi, was in itself a strong card, and, besides the accompaniments, rendered several brilliant selections.

Patti Items: Managers Greenwall are certainly to be awarded the palm for securing an attraction such as Patti and her coadjutors.—Patti's receipts, $7,467.—Though flowers are scarce at this season, La Diva received several floral tributes. The auditorium was handsomely decorated in honor of the event.—Treasurer George H. Walkers wears a handsome scarf-pin, the present of a prominent attorney who was well pleased with George's selection of seats.—The space allotted to the musicians being too small to accommodate the large orchestra, quite a number were forced into the audience.—Fully one-fifth of the attendance were strangers, some living at a distanee of 800 miles.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): Bunch of Keys, with Flora Moore as Teddy, played to good business Dec. 27-8.

WACO.

McClelland Opera House (Sandford Johnson, manager): Flora Moore in Bunch of Keys Dec. 24-5; good business. Lee Harrison, as Grimes, was unusually funny. Bartell Comedy co., four nights opening 27.

BRENHAM.

Grand Opera House (A. Simon, manager): Silver Spur co. Dec. 31; small house. The co is far above the average, and should have had a better house.

VERMONT.

BURLINGTON

Howard Opera House (W. K. Walker, manager): Dion Boucicault in The Jilt, Dec. 27; large house. Great favorite here

VIRGINIA.

NORFOLK.

Academy of Music (Joseph K. Strasburger, lessee): The Cora Van Tassel co. did a fair business last week, in a repertoire of Western dramas. This week J. J. Dowling and Miss Hasson in Never Say Die are doing a good business.

Opera House (Barton and Logan, lessees). The Ranch King co. did a large business last week, and this week Louise Arnot is packing the theatre at every performance.

Items: A few of the choristers of Bessie Gray's Ideal Opera co. caused some trouble at Hampton during the engagement at that point. One of the members cast for a small part refused to go on until his claims for back salary were settled, and he was joined after a time by others. Manager Sherwood, of our Academy, who took the co. to Hampton, arranged matters satisfactorily, and the performance was given.

Norfolk Lodge of Elks is having a phenomenal growth. Candidates are initiated and applications are received at every meeting, and the personnel of the lodge is of best class of young men in the city.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): The Boston Ideal Opera co. began a week's engagement Dec. 27 to a packed house. Large and fashionable audiences greeted this favorite company each evening during its stay. Alone in London 3-6; Polk's Mixed Pickles 7-8.

Academy of Music (Joseph K. Strasburger, lessee). The National Ideal co. played to good business week of 27. Cora Van Tassell in the Danites week of 3.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Rhea appeared Dec. 31 and Jan. 1, giving two performances on New Year's Day to full houses. She presented The Country Girl, Fairy Fingers and The Widow. Business much better than on her former visit. Every lady attending 31 was presented with a silver souvenir placque. Professor Morris's Canine and Equine Paradox, 29-30, was attended by packed houses. Tin Soldier, 11-12; Skipped by the Light of the Moon, 14-15.

Grand Opera House (A. J. Klunk, manager): Arizona Joe appeared 27-29 to good business, and pleased audiences very much. Tourists in P. P. C., 30-Jan. 1; good houses.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Nellie Free, Christmas Day and night, and all week to S. R. A. in popular plays at low prices. Miss Free, under the management of Nelson Compton, is fast gaining an envied reputation. Phil. S. Greiner does splendid comedy work.

Present and Marriage: Manager Compton made Miss Free a present of a very handsome gold watch as a Christmas gift.—Wednesday afternoon, after the matinee, two members of the co. retired to the P. E. parsonage and were married by Rev. R. A. Gibson, rector of Trinity parish. The happy couple are Robert Wayne, one of the leading support, and Carrie Laurel. The attendants were Frank Doremus and Julia Irving, also of the co.

WISCONSIN.

MILWAUKEE.

Happy New Year! Since we have but just returned from spending Christmas at home, we have little in the way of news to report. At the Grand Opera House Cattle King co. opened to good business Dec. 30. Fantasma week 3.

At the New Academy M. B. Curtis in his new play, Caught in a Corner, was the New Year's attraction. Kate Forsyth 6 8.

Items: An unusually large bill at the Dime Museum this week.—The People's is still closed, and nothing definite settled about it. Howard Hamilon is trying to secure it, and, if he does, will run a first-class variety house.—Messrs. Sackett and Wiggins are after the Palace, and may possibly assume control.—P. A. Connelly is in town ahead of Arthur Rehan's co., as is also Ben Tuthill, acting in like capacity for Conried's Gypsy Baron co. Tuthill's wife, Ida Mulle, is with him.—Sherman Nunnemacher will manage the Grand alone season.—The employes of the Academy presented Manager Litt with a handsome desk on Christmas day.

BELOIT.

Goodwin's Opera House (Howard and Wilcon, managers): Christmas we had Frank Hewitt's Minstrels to a fair house. The co. stranded here.

CANADA.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): Haverly's Minstrels Dec. 27 gave an unusually fine entertainment; good business. Mr. Malcom, the female impersonator, deserves especial mention for his magnificent make-up and sweet singing. The Gormans in their drill manœuvres were very good.

ST. THOMAS.

Opera House (George T. Claris, manager): Baird Comedy co. Dec. 27, week, to only fair business, owing greatly to the election excitement.

NOVA SCOTIA.

Academy of Music (H. B. Clarke, lessee and manager): This week Lizzie May Ulmer occupies the boards in '49 and kindred plays.

AUSTRALIA.

AUSTRALIAN OFFICE OF THE N. Y. MIRROR,
SYDNEY AND MELBOURNE,
SYDNEY, Dec. 1, 1886.

SYDNEY.

Gaiety Theatre: W. E. Sheridan and Louise Davenport opened to good business, and the American press, public profession will be glad to hear that both Mr. Sheridan and his charming wife are in the best of health and enjoying their sojourn in the British colonies. They particularly wish me to send their kind regards through THE MIRROR to the folks at home. Mr. Sheridan has confined himself almost entirely to the legitimate, and his Hamlet, Lear, Louis XI. and other characters are much appreciated by the playgoing public. After a tour of the colonies he thinks of going through India and the East giving readings, in which he is universally admitted to be equalled by few. A good co. has been selected by C. H. Taylor to support these stars, including Ella Carrington, R. W. Greville, Wilson Forbes and others. Mr. Sheridan has secured a new version of Called Back which he intends producing here.

Criterion Theatre: This new and handsome house will be opened on boxing-night by Smilie Melville and an opera co. in Falka and other productions as yet to us unknown. No expense has been spared by the energetic manager to make this theatre comfortable, and it will be one nf our choicest places of amusement in time to come.

Theatre Royal: The Majeronis are playing Elizabeth, and it is needless to add are meeting with a large share of public support. Madame Majeronie is so well known in America that any comments on her acting would be superfluous. The press teems with adulatory notices of the performances, and crowded houses nightly are the result. Queen Elizabeth is likely to reign here for some weeks to come.

Opera House: W. J. Holloway and Essie Jenyns are still here, playing their round of high-class pieces. Since last writing Pygmalion and Galatea, As You Like It, and Much Ado About Nothing have been produced with great success.

Pause: We have never had at one time so many artists of undoubted merit in this city, and the leading stars of the legitimate drama are all shining on us at the same time. Each theatre is occupied with the best of Australian talent.—Last evening and the evening before Miss Jenyns took her benefit, lasting two nights, in consequence of the large number of tickets sold in excess of the capacity of the house, and the performance was witnessed by his Excellency Baron Carrington, Governor-General and Commander-in-Chief of New South Wales, and his numerous suite. Romeo and Juliet was the bill.

Standard Theatre.—This evening The Lady of Lyons will be staged with Lily Dampier as the heroine. Alfred Dampier will play Beauseant. This is a most popular house, and Ned Gunther intends to make a stay here some years, business seeming good enough to continue all the time. The great defect in this otherwise cosy little house is the dress circle, which has been built much too high with a very imperfect view of the stage. This is unfortunate and should be remedied.

Alhambra.—This vaudeville moves on in slow but steady strides (and the bevy of beautiful damsels lure the gilded youth from the more fashionable parts of this city to admire their graceful forms as they strut upon the stage).

Academy.—Harry Rickards, after a most successful season in Australia, indulges in a "Ben," to-night, prior to his departure for "Hold Hingland;" and as he is a hard worker and the burden of the show falls on his shoulders let us hope he will have a bumper house.

MELBOURNE.

Theatre Royal: Human Nature is drawing big houses in spite of great opposition. Carrie Swain is advertised to open shortly.

Japanese Village: Pemberton Willard is still to the fore with his Japs, and is importing fresh novelties by each mail from the Empire Kingdom. I have described the unique entertainment in previous letters; and he has in addition thereto secured some first-class gymnasts, who are a great feature.

Alexandra Theatre: Captain de Burgh, the late lessee, has become insolvent, and a dramatic co. is playing stock pieces under a receiver's management

Victoria Hall: Hinsch's Federal Minstrels still do good business with Bent and Kernan on the ends, and Braham, Amery, Porter and others in the circle.

ADELAIDE.

Harry St. Maur is drawing well with Jim the Penman and seems likely to continue for some time.

BRISBANE.

George Rignold and co. are still at the Theatre Royal with a round of stock pieces. Lengthened season of success.

General: St. Leon's Circus is playing in the provinces with the proprietor, as usual, to the front in the nightly performances.—Frederick Reindt, editor and proprietor of *Figaro*, met his death here yesterday by eating some sandwiches which had been prepared with rat poison and left on the table of the Grand Hotel. Mr. Reindt was much respected here, and great regret is manifested at his untimely end.—Nellie Stewart, Australia's prima donna, retires from the stage for a short rest after years of uninterrupted work.—John F. Sheridan and Fun on the Bristol co. have gone to India with the Widow O'Brien.—Walsh and King have joined the Federal Minstrels, also Alf Holland, baritone, late with Emerson.—James E. Moore, brother of Maggie Moore, is manager of the Theatre Royal, Melbourne.—Duncan MacCullum, late treasurer of the Alexandria Theatre in Melbourne, has accepted the presidency of the New Criterion in Sydney.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALONE IN LONDON Co.: Richmond, Va., Jan. 3-6, Norfolk 7-8, Baltimore 10, week, Philadelphia 17, week

AIMEE: Sacramento 7-8, Los Angeles 10, week, Denver 24, week.

ALICE HARRISON: San Francisco 10, two weeks.

ALSBERG-MORRISON Co.: Salt Lake City 7-8, Los Angeles 24.

ANNIE PIXLEY: Williamsburg Jan. 3, week, Philadelphia 10, week, Washington 17, week.

ATKINSON-COOK Co.: Saratoga, N. Y., Jan. 3, week.

AGNES HERNDON: Reading, Pa. 14 15.

ABBEY'S UNCLE TOM Co.: Johnstown, Pa. 6

APHRODITE Co: Gloversville, N. Y., 7, Watertown 12.

ADELAIDE MOORE: Fort Worth, Tex. 7-8.

ARTHUR REHAN'S Co: Jackson, Mich., 6, Toledo, O., 7-8, Erie, Pa, 10, Troy 11-12, Albany 13-15, Brooklyn 17, week, Baltimore, 24, week.

BLACKMAIL Co.: Hudson, N. Y., 6, Rondout 7, Poughkeepsie 8.

BLACK FLAG Co: San Francisco, Jan. 3, two weeks.

BARRY AND FAY: Brenham Tex., 7, Houston 8, Galveston 10 San Antonio 11-13, Austin 14, Waco 15, Fort Worth 17, Denison 18, Sherman 19, Paris 20, Texarkana 21, Hot Springs, Ark., 22.

BUNCH OF KEYS (Flora Moore): Bryan, Tex., 7, Navasota 8, Houston 10 11, Brenham 12, Galveston 13-15, Houston 17, Brenham 18, San Antonio 21, Palestine 22.

BESSIE BYRNE: Rome, N. Y., 14-15.

BENEDICT'S MONTE CRISTO Co: Calvert, Tex., 6, Palestine 7, Crockett 8, Huntsville 10, Bryan 11, Beaumont 12, Orange 13, Lake Charles, La., 14, New Orleans 17, week.

BUNCH OF KEYS Co.: Philadelphia, Jan. 3, week, N. Y. City 10, week, Boston 17, week.

BLACK CROOK (Baker's): Williamsport, Pa., 7, Elmira, N. Y., 8, Bradford, Pa., 13, Titusville 17, Franklin 18.

BASYE DRAMATIC Co.: Hopkinsville, Ky., 3, week, Henderson 10, week, Paducah 17, week.

BAIRD'S DRAMATIC Co.: Chatham, Ont., 10, week, Petrolia 17, week.

C. A. GARDNER (Karl): Hartford, Ct., 6 8, Albany 10, week, Troy 17, week.

C. ERIN VERNER: St Louis 3, week, Chicago 10, week, Cincinnati 17, week.

CROSSEN'S BANKER'S DAUGHTER Co.: Hoboken, 3, week, Brooklyn 10, week,

CHANFRAU: Galveston, Tex., 6-7, Beaumont 8, New Orleans 10, two weeks.

CLIO: Indianapolis 6 8, Chicago 10, week

CLAIRE SCOTT: New Britain, Ct., 6-8.

C. H. CLARK: Monroe, Mich., 6, Brodhead 7, Evansville 8.

CATTLE KING Co.: Chicago 3, week.

DION BOUCICAULT: Boston 17, two weeks

DALYS' VACATION Co.: Brooklyn 3, week, Paterson, N. J., 10-11, Poughkeepsie 12, Hudson 13, Troy 14-15, Amsterdam 17, Schenectady 18, Saratoga 19, Glens Falls 20 Rutland, Vt., 21.

DENMAN THOMPSON Co.: Detroit 3, week, N. Y. City 10—indefinite season.

DAN SULLY'S CORNER GROCERY Co.: Titusville, Pa., 7.

DANIEL BANDMANN: New Orleans 3, week, Pensacola, Fla., 10-12, Birmingham, Ala., 13-15, Dayton, O., 17-19.

DEVIL'S AUCTION Co: Providence, R. I., 6-8, Newport 10, New Bedford, Mass., 11, Fall River 12, Taunton 13, Milford 14, Brockton 15, Boston 17, week.

DOMINICK MURRAY: Boston Jan. 3, week.

DICK GORMAN: Brattleboro, Vt., 6, Willimantic, Ct., 7, Middletown 8, New Haven 10.

EDWIN BOOTH: Philadelphia 3, two weeks.

EFFIE ELLSLER: Milwaukee 10-12, Janesville 13, Racine 14, Rockford, Ill., 15, St. Louis 17, week, Cleveland 24, week.

EBEN PLYMPTON: St. Louis, Jan. 3, week.

EDMUND COLLIER: N. Y. City, Jan. 3, week, Philadelphia 10, week.

EDWIN F. MAYO: Buffalo Jan. 3, week, Montreal 10, week.

EDWIN ARDEN: Syracuse Jan. 3, week, Rochester 10, week.

EVANGELINE Co.: N. Y. City Jan. 3, week; Newark 10, Brooklyn 17, week; Albany 24, Syracuse 25

EZRA KENDALL: Decatur, Ill., 6, Pekin 7, Monmouth 8, Keokuk, Ia., 10.

EUNICE GOODRICH: Bloomington, Ill., Jan. 3, week, Jacksonville 10, week, Ottawa 17, week.

EDITH SINCLAIR Co.: New Britain, Ct., 10-11.

FANNY DAVENPORT: Cincinnati 3, week, Chicago 10, week.

FRANK MAYO: Amsterdam, N. Y., 6, Pittsfield, Mass., 7, N. Adams 8, Hartford, Ct., 10-12, New Britain 13, New Haven 14, Bridgeport 15.

FLORENCES (Mr. and Mrs. W. J.): Leavenworth, Kas., 12, St. Louis 17, week.

FRED. BRYTON: Boston 3, week.

FELIX VINCENT COMEDY Co.: Fremont, Neb., Jan. 3, week.

FRED. WARDE: Albany 6-8, N. Y. City 10, week.

FANTASMA: Milwaukee 3, week, Minneapolis 10, week, St. Paul 13-15, Cedar Rapids, Ia., 17-18, Des Moines 19-20.

FLORENCE BINDLEY: Shelbyville, Ind., 6, Mattoon, Ill., 7, Alton 8, Leavenworth, Kan., 10, Lawrence 12, Newton 13, Wichita 14-15, Wellington 17, Winfield 18, Huntington 19.

FRANK E. AIKEN: Albany Jan. 3, week, Troy 10, week.

FRANK I. FRAYNE: Indianapolis 3, week.

FLORENCE ELMORE: Athens, Ga., 7-8, Birmingham, Ala., 10.

FISHER-HASSAN Co.: Council Bluffs, Ia., 7-8.

FRANK S. DAVIDSON: Vandalia, Ill., 10, Effingham 11, Pana 12, Mattoon 13 Charleston 14, Paris 15.

FELTON-CONNIER Co: Sedalia, Mo., Jan. 3, week, Jefferson City 10, week.

GENEVIEVE WARD: Brooklyn 3, week, Toronto 10-12, Detroit 13-15, Cincinnati 17, St. Louis 24, week.

GRISMER-DAVIES Co.: Denver 3, week, Colorado Springs 10, Pueblo 11, Canyon City 12, Leadville 13-15, Provo 17-18, Salt Lake 19-20

GEORGE C. MILN: Portland, Me., 6-7.

GUS WILLIAMS: Pittsburg Jan. 3, week, Paducah, Ky., 14.

GRACE GEORGE Co.: Clearwater, Jan. 3, week.

GEORGIE HAMLIN: Lincoln, Neb., 17, week.

GRAHAM EARLE Co.: Michigan City, Ind., 10, week.

HELEN DAUVRAY: N. Y. City 13, four weeks.

HENRY E. DIXEY: Philadelphia, Jan. 3, week.

HOODMAN BLIND Co. (Haworth): Newark 3, week, N. Y. City 10, two weeks.

HOODMAN BLIND Co. (Horning-Bradshaw): Meadville, Pa., 5-6, Erie 7-8, Toledo, O., 10-11, Adrian, Mich., 12, Lansing 13, Fort Wayne, Ind., 14-15, Grand Rapids, Mich., 17, Ionia 18, Bay City 19, E. Saginaw 20, Jackson 21, Kalamazoo 22.

HELD BY THE ENEMY Co.: Cleveland 3, week, Chicago 10, week.

HERNE'S MINUTE MEN: St. Louis Jan. 3, week.

HORACE LEWIS' Co.: Brockton, Mass., 3, week, Newark, N. J., 10, week.

HELENE ADELL: Springfield, Mass., 10, week.

HARDIE-VON LEER Co.: Goshen, Ind., 6-7, Logansport 8, Richmond 10, Hamilton, O., 11-12, Louisville 13-15, Muncie, Ind., 17-18, Kokomo 19, Crawfordsville 20 2.

HARRY WEBBER: Tyler, Tex., 7, Marshall 8, Shreveport, La., 10, Alexandria 12, Baton Rouge 13, Pacquemine 14.

IDA LEWIS: Lancaster, Pa., 3, week; Allentown 10, week, Reading 17, week.

IVY LEAF Co.: Chicago 27, two weeks, Grand Rapids, Mich., 11-13.

JOHN T. RAYMOND: N. Y. City Jan. 3, week, Wilkesbarre, Pa., 12, Wilmington, Del., 13.

JOSEPH MURPHY: Omaha, Neb., 6-8, St Paul 10-12, Minneapolis 13-15, Eau Claire, Wis., 17, Chippewa Falls 18, Oshkosh 19, Milwaukee 20 2, Watertown, 24, Madison 25.

J. W. JENNINGS: Baltimore 10, week.

JAMES O'NEILL: Louisville 6 8, Memphis 10-12, Atlanta 14 15.

J. B. POLK: Wilmington, Del., 6, Lynchburg, Va., 10, Columbia, S. C., 11, Savannah 14-15, Jacksonville, Fla., 17-18, Macon, Ga., 19, Milledgeville 20, Columbus 21.

JAMES M. WARD: N. Y. City 3, three weeks.

JOHN A. STEVENS: Grand Rapids 3, week.

JENNIE CALEF: Galion 5-6, Mansfield 7-8

KATE FORSYTH, Milwauke 6 8, Jackson 10, Detroit 11-14, Chicago 17 week.

KIRALFYS' RAT-CATCHER: Sacramento Jan. 3, week, Denver 16 week

KATE CLAXTON: St. Augustine, Fla., 6, Jacksonville 7-8.

KATE CASTLETON: Winona, Minn., 11.

KEEP IT DARK Co.: Springfield, Ill., 6-7; Cincinnati 10, week.

KITTIE RHOADES: Burlington, N. J., 3, week, Pottstown, Pa., 10, week.

KIRALFYS' AROUND THE WORLD: Philadelphia Jan. 3, week.

KINDERGARDEN Co.: Jersey City 13-15.

LOUISE LITTA: Springfield, O., 6, Richmond, Ind., 7, Dayton, O., 8, Hamilton 10, Xenia 11, Newark 12, Mt. Vernon 13, Massillon 14, Delaware 15, Crestline 18, Upper Sandusky 19, Tiffin 20, Norwalk 21.

LILIAN OLCOTT: N. Y City 3, two weeks.

LIZZIE EVANS: Kansas City 6-8, Newton, Kas., 10, Wellington 11, Wichita 12, Emporia 13, Topeka 14-15; Leavenworth 17, Atchison 18, St. Joseph 19, Creston, Ia., 20, Davenport 21, Rock Island, Ill., 22. Chicago 24, week.

LOUIS JAMES: Buffalo 6-8, Oil City, Pa., 10, Newcastle 11, Youngstown, O., 12, Meadville 13, Franklin, Pa., 14, Titusville 15, Cleveland 17, week.

LAWRENCE BARRETT: Springfield, Mass., 6, Waterbury, Ct., 7, New Haven 8, Brooklyn 10, week, Boston 17, two weeks.

LOUISE RIAL: Henderson, Ky., 6, Paducah 7, Cairo, Ill., 8.

LOUIS ALDRICH: Lowell, Mass., 8.

LOUISE ARNOT: Norfolk, Jan. 3, week.

LECLAIR AND RUSSELL: N. Y. City 27, two weeks, Williamsburg, Jan. 10, week, Newark 17, week.

LITTLE'S WORLD Co.: Pittsburg 3, week, Baltimore 10, week, Washington 17, week, Louisville 24, week.

LOTTIE CHURCH: Reading, Pa., Jan. 3, week.

LOUISE POMEROY: Philadelphia, Jan. 3, week

LITTLE DUCHESS Co.: Rich Hill, Mo., 8, Joplin 10, week, Carthage 17, week.

LIZZIE MAY ULMER: Portland, Me., 10, week

WE, US & CO.: Bradford, Pa., 6, Warren 7, Buffalo 10, week.
WILBER DRAMATIC CO.: Harrisburg, Pa., Jan. 3, week, Pottsville 10, week.
ZOZO CO.: N. Y. City Jan. 3, week, Danbury, Ct., 10-11, Bridgeport 12, New Haven 13-14, Hartford 17-19, New Britain 20, Meriden 21-2, Holyoke, Mass., 24-5.
ZITKA CO.: Des Moines, Ia., 7-8, Council Bluffs 10.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Boston Jan. 3, two weeks.
BENNETT-MOULTON OPERA CO.: Canton, O., Jan. 3, week, Columbus 10, week.
BENNETT-MOULTON OPERA CO. B.: Worcester, Mass., Jan 10, week.
BOSTON IDEAL OPERA CO.: Washington 3, week.
BIJOU OPERA CO.: Vicksburg, Miss., 12, Natchez 14.
BESSIE GREY OPERA CO.: Washington 3, week.
CARLETON OPERA CO: St. Louis 10, week.
DUFF'S OPERA CO.: Rochester 3-6 Brooklyn 10, week.
ERMINIE OPERA CO.: Columbus, 6 8.
EMMA ABBOTT OPERA CO.: Los Angeles, Cal., Jan. 3, week, San Francisco, 10, two weeks.
GYPSY BARON CO.: Cincinnati 3, week, Dayton 10, Terre Haute, Ind., 11, Lafayette 12; Milwaukee 13-15, St. Paul 17-19, Minneapolis 20-2, Des Moines, Ia., 24.
KIMBALL OPERA CO. (Corinne): Troy, Jan. 3, week, Syracuse 10, week, Rochester 17, week, Buffalo 24, week.
MCCAULL BLACK HUSSAR CO.: Evansville, Ind., 10-11, Nashville 13-15.
MENDELSSOHN QUINTETTE CLUB: Henderson, N. C., 10.
MCCAULL'S DON CÆSAR CO.: Chicago 3, week.
STARR OPERA CO.: Bridgeport, Ct., 13, week, Meriden 10, week.
THALIA OPERA CO.: Harlem, Jan. 3, week.
THOMPSON OPERA CO: Portland, Ore., 3, four weeks.
WILBUR OPERA CO.: Louisville, Jan. 3, two weeks, Cincinnati 17, two weeks.

MINSTREL COMPANIES.

BAIRD'S: Mobile, Ala., 5-6, Staunton 7, New Orleans 10, week.
BARLOW BROTHERS': Williamsport, Pa., 3, week.
CULLAN-HALEY: Louisville 3, week, Cincinnati 10, week, Chicago 17, week.
HAVERLY'S: Montreal 6-8, Gloversville, N. J., 11, Oswego 12.
HI HENRY'S: Kittaning, Pa., 6, Butler 8, Mercer 10, Greenville 11, New Lisbon, O., 14, Niles 15.
LESTER AND ALLEN'S: Easton, Pa., 13.
MCINTYRE AND HEATH'S: Danbury, Ct., 6, Bridgeport 7.
MCNISH, JOHNSON AND SLAVIN'S: Bridgeport 6, Danbury 7, South Norwalk 8, Trenton, N. J., 11.
T. P. W.: Philadelphia 3, week.
UNITED OPERATIC: Mt. Carmel 6, Tamaqua 7, Pottsville 8, Marietta 10, Middletown 11, Carlisle 12, Chambersburg 13, Hagerstown, Md., 14, Martinsburg, W. Va., 15, Charlestown 17, Winchester 18, Woodstock 19, Harrisonburg 20.
WHITMORE AND CLARK'S: Webster, Mass., 8.
WILSON AND RANKIN'S: New Haven 6, Hartford 7-8, Lynn, Mass., 12, Salem 13.

VARIETY COMPANIES.

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MISCELLANEOUS.

ARIZONA JOE: Baltimore Jan. 3, week, Buffalo 10, week, Toledo 17, week.
ANDRES-CARNIVAL: Bentonville, Mo., 7-8, Fayetteville 10-12, Van Buren 13-15, Fort Smith 17-20, Clarksville 21-2, Helena, Ark., 24-6.
BRISTOL'S EQUESCURRICULUM: Worcester Jan. 3, week, Fitchburg 10-12, Middleburg 13-15.
CROCKER'S HORSES: Fond du Lac Jan. 3, week, Oshkosh 10, week.
KELLAR: Wilmington, Del., 10, week, Baltimore 17, week.
HERRMANN: Chicago 3, week, Omaha 10.

London News and Gossip.

LONDON, Dec. 23.

This has been as tough a week for all connected with the theatrical profession as I can well remember. No fewer than thirteen new pieces of one sort or another have been, or will be before the week is ended, produced in London—and there are many houses where the change of bill is reserved till Boxing Day, which this year falls upon Monday, Dec. 27. Chief among these is of course Old Drury, where the note of preparation sounds day and night, and Augustus Harris poses as a sort of theatrical Thaumaturgus, evolving order out of chaos.

However all this may be taken as read, till next week. For the present I will deal with what has already been done, and first will give a few lines to The Churchwarden, a three-act farce, which was put on at the Olympic by Edward Terry after I had posted my letter last Thursday evening. Grace Hawthorne, who has, I am told, leased this hitherto unlucky theatre for two years, talks of playing Theodora at the Empire, and has therefore let the Olympic to Terry for "a limited season"—which, being translated, probably means as long as he proves attractive.

* * *

The Churchwarden is described on the bill as translated from "the German" by Messrs. So-and-So, and "adapted for the English stage by Edward Terry," which seems to be a bit rough on the real author, Herr Rudolph Kneisel, whose name is not even mentioned. It was first produced at Newcastle a few weeks back, and, whatever it may have been originally, has been "adapted" in such sort as to make it virtually a one part piece for Terry. Anyhow the bulk of the burden rests upon his shoulders, and it is to be said that he works very hard to keep the ball a-rolling. The motive of The Churchwarden is as old as the institution of Palais Royal farce. A country churchwarden comes to town, "protects" a young lady at night, meets a local magnate, introduces the young lady as his wife, and by and bye has to tell all manner of lies in order to escape from the complications in which his imprudence has involved him with his own wife. Of course, eventually the young lady is proved to be strictly proper, and by and bye everything is settled satisfactorily. Those who are content to accept what they see with the blind, unreasoning faith of a little child, and who, moreover, think it a good thing to have a quantity of Edward Terry, will probably like The Churchwarden very much. Those who are not, or do not, will probably make other arrangements.

* * *

In order to be seasonable, Willie Edouin produced on Tuesday night a one-act piece called The Coming Clown. This is by Mark Melford, author of Edouin's success, Turned Up, and is called A Christmas Number. It shows how an old clown is, before the production of a pantomime, dismissed for age and infirmity, and things look very black for the household, until suddenly the clown's son, Tommy, an incipient comic singer, fills the gap and plays Clown instead. As the Old Clown, Edouin plays better than I have ever seen him do, and his mock tumbling is effective. As the Young Clown the fair and frolicsome Alice Atherton is the very soul of gaiety. Also she shows the pathos when necessary, plays the banjo well, sings ballads, while her clowning would put many professed clowns to shame.

* * *

On Tuesday there was a special matinee of a rather curious kind at the Strand. The occasion was the production, by the Browning Society of Strafford, a tragedy written by Robert Browning about fifty years ago, and played at Covent Garden by Macready on the 1st of May. I don't know whether it was ever played anywhere else, but if it was I shouldn't be surprised to learn that it drew very little money. Even with Macready to help it along, it didn't, so to speak make the world sit up and snort, and certain admirers of the poet held that the blame rested rather with the actor than with the author. Tuesday's performance may perhaps have been an attempt to re-try the question fifty years after its first putting; but if so, it seems strange that the society did not provide an adequate cast and scenic accessories worthy of the attempt. There are a few noble lines in the play worthy even of the poet's mature reputation, but they read better than they act. Like many another poet's play, it is not so much for the stage as for the closet, and there it should have remained but for this society, whose members have rushed in where wiser folks would fear to tread. I don't know whether you suffer from this sort of thing in the New World, but we are a bit overdone with it in this country. Why Browning or Shelley or one or two others I could mention should want a society to interpret and expound them and pour them on the people, is more than I can tell. Perhaps they wouldn't want it if they were asked—though, of course, Shelley, having gone over, or under, as the case may be, his opinion is not now obtainable. Anyway, I believe it would have been dead against the publication of the Cenci Appendix about which I told you some months ago. It may be thought that the reason of this thusness is that there are always plenty of well to-do and doubtless well-meaning nobodies around who are only too glad to tack themselves on to the skirts of a great man on the off chance of generally obtaining for themselves some slight modicum of recognition or notoriety which, all worthless as it is, would not for them be otherwise obtainable.

* * *

But meanwhile Strafford is getting cold and my column is getting full. Strafford is in five acts and twelve scenes, five of which are A Room in Whitehall, and the rest rooms, passages or antechambers in or about Whitehall or the Tower. As on Tuesday, nine out of the dozen were with commendable impartiality represented by a conspicuously modern interior, which has long done duty at this house in farcical comedy, it will be seen that whatever the cause of our dull afternoon, slavish adherence to realism had no share in it. The story was historical—so much so that, I will be bound, five out of seven in an average audience would barely know the names of most of the characters introduced. As an attempt to clothe the dry-bones of dead and gone politics with dramatic interest, it fails signally. If Gladstone and Beaconsfield had been wrangling about the Irish Church or some other tangible quarrel—or even if Pitt and Fox had fulminated one against the other—there might have been some shred of interest for the common or garden playgoer. But seeing that the whole business of Tuesday afternoon consisted of the intrigues of Pym, Hampden, Hollis and Co., Queen Henrietta and Sir Harry Vane, and Thomas Wentworth, afterward Earl of Strafford, for the favor of that fickle, faithless, foolish, henpecked monarch, Charles I., why, the result was simply depressing. The speeches were interminable, and their delivery was for the most part full of sound and fury. Of "curtains" in the ordinary dramatic sense there was none. There is a good situation near the end of the fourth act, where Lady Carlyle brings from Strafford a message full of confidence in the faith of his master, the King, who has that instant signed his late favorite's death warrant.

* * *

But the point was frittered away in talk after it had been made. The last scene, where Charles in disguise accompanies Hollis to Strafford's dungeon, might also have been effective had it not been marred by the King falling into a sort of cataleptic condition through remorse and stretched out stiff for a quarter of an hour of additional talk ere the curtain fell. The less said about the acting the better.

* * *

The big thing of the week was of course the production at the Princess' last night of H. A. Jones' new and original romantic drama, The Noble Vagabond, in four acts and thirteen scenes. Ralph Lester, the N. V., is really a baronet, but has been robbed of his birthright by miscreants, who have shut up his maniac mother in an outhouse. Ralph becomes a strolling player. Anon, old Scovier is murdered by his dissolute son, and for a time all concerned believe that someone else has done the deed. The false baronet, Sir Godfrey, goes to defy old Scovier, and falls under suspicion of having committed the murder. So does Sir Godfrey's daughter, Maud, who turns up in the nick of time and smears herself with blood. Ralph, who loves her, sees this, and thinks *she* has committed the crime. To save her he hides the body and personates old Scovier for a time with some success. Things are put right in the end, but not until many more or less ingenious additional complications have been introduced and much inarticulate noise and dumb show along with them.

* * *

On the whole, it may be said that the piece is morbid, horrible and unhealthy, without motive or moral, the sole objective apparently being to accumulate horrors on horror's head. The construction is indifferent. In order to arrange for one or two needlessly elaborate sets there are long and tiresome front scenes with tenth-rate Sims business to fill out. The dialogue rarely rises above commonplace. The hero, Charles Warner, made considerable noise all the time. Dorothy Dene, the heroine, wore a series of aesthetic costumes not much in keeping with her character and situation. Julian Cross, as Old Scovier, gave us imitations of George Conquest, Sr. Cartwright, as Young Scovier, did ditto for Willard. The reception was somewhat mixed at the finish, a few hissing loudly and complaining of the claque. Wyndham spoke a little piece, evidently prepared for a different sort of reception. I am disappointed; I had expected better of Jones.

* * *

The Alhambra put on a new ballet on Monday. It is called The Seasons, and is a remarkable production, full of all the brilliancy, color and superb dancing and grouping for which the Alhambra is famous.—Felix Morris started his series of matinees at the Vaudeville on Tuesday, playing a Scotch part, Lord MacNinny, in a new piece of that name, and Jerry Duggan, the prizefighter in the *Referee*, which is a revised version of a piece called The Undergraduates, which was tried at the Opera Comique awhile ago.—Grace Hawthorne commenced her Wednesday matinees at the Olympic yesterday, and appeared as Marguerite Gautier in Heartsease, otherwise La Dame aux Camellias.—A Night Off is to be done by an English company at the Opera Comique on Boxing Night.—Irving gives a matinee of Faust at the Lyceum on New Year's Day. Shall you come? By the way, a Happy New Year to you and all MIRROR readers.

GAWAIN.

Stage Costumes.

Helen Dauvray deserves credit, not only for the way in which she mounts her plays, but for the costuming of her characters. Her own gowns are marvels of good taste and elegance, those in A Scrap of Paper being particularly becoming, especially the pink and the blue robes. The first is a silk, made with a full *bouffant* skirt at the back, demi-train, one side relieved with a white satin panel ending in loose loops; above this in the corsage is also some of the white satin let in; the front of the corsage is made surplice, the folds crossing each other; around the edge of the skirt a pleating. The color and the design are very becoming to Miss Dauvray. In the last act a *bleu de ciel* satin evening robe is very handsome, made with a long train; the front white satin covered with tulle; pearl pendants. The corsage is of satin, cut V-shaped, the tulle extending back and front to the point; shoulders finished in the same way. In this act Miss Dauvray wears her fine diamonds, the magnificent stones around her neck being fastened on blue velvet.

In Bronson Howard's new play, Met by Chance, there are several new costumes in preparation. 'Twas the writer's good fortune to have a peep at these. For the first act there is a pink *crepe de chine*—a house dress made simply and short, with the corsage high, elbow sleeves; both of these, with a little finish of lace, and a white *moire* sash, completes a gown that bids fair to be very becoming. The second costume is a mountain dress of white serge, with overdress of navy blue, the skirt turned up washerwoman style, and faced with pale blue. The blouse waist is loose and plain, the neck finished with a sailor collar, and cut to a point in front to allow the white shirt to show.

There is a morning wrapper, or tea-gown, that is a dream of loveliness in pale-pink silk, cut princesse and embroidered in little red rosebuds. The loose front is of pink gauze, embroidered, looped in what is called Grecian style, and held in place with a pink *moire* sash. An evening dress of *eau de nil* satin, full, long train; the front of white satin, covered with lace spangled with mother-of-pearl and embroidered with butterflies in natural colors; corsage to match, cut *en cœur*, with the spangled lace let in. The gown to be worn in the last act is a canary-colored gros-grain, covered with canary-colored dotted tulle, the drapery held in place by white silk bows. The waist is heart-shaped in front, filled in with tulle, and a large white sash finishes the costume.

The toilettes of Ada Rehan in Love in Harness are two models of the dressmaker's art. Though short, they are sweet. Fancy a golden-brown plush that, as the lights fall upon it, glows or pales as if under the artist's brush. The jacket and some parts of the costume are of cloth, relieving the otherwise gaudy richness in being little off-color, the duller tone of the cloth being an admirable foil to the plush. A large hat to match this costume is also of grey. The second costume is, if such a thing be possible, more charming than the first. It is a dream—a poet's vision—of pale blue satin, the sort of a shimmery, silvery sheen that just that hue of blue satin possesses; then the front, of gold, draped with lace, half concealing, half revealing the glittering petticoat beneath. With this is worn a hat of infinite beauty, of a shape that would be impossible to any other woman but Miss Miss Rehan, so adorned and beautiful is it with soft blue plums (the very tone of her gown) that we involuntary exclaim, "How beautiful!"

Other costumes in the play are equally handsome. Mrs. Gilbert has learned that "the appropriate is the beautiful," and by not trying to be youthful she certainly appears so.

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On a commanding eminence in the rural Cemetery of the Evergreens, in the most beautiful quarter of that vast city of the dead—where the rays of the sun first strike at daybreak, and where they linger most caressingly and regretfully as the lengthening shadows of the evening steal softly over the snow mantled sward above the silent sleepers; where the drone of our great urban beehive does not reach, and the wings of peace are folded in repose; where all sorts and conditions of men, wearied with life's fierce, bitter strife, its pangs and pains, lay down the weapons of the fray, close out the din of the unending fight, shut out the sights of travail and of woe; where victor and vanquished side by side find the sweet rest and unbroken sleep of eternity—on this eminence there is a spot of earth as sacred as any spot in that city of sepulchre, as dear to many hearts as any, and its bosom is dedicated to the everlasting shelter of those actors that, bereft of kin and fortune, have played their part to the tag, heard the dread prompter's bell and seen the curtain that drops once before the eyes of all, descending.

They have known enough of storm and stress and sorrow, these peaceful slumberers. If the loving hands of dear ones have not brought them to this haven, if tears of anguish have not fallen from grief-swollen eyes upon their biers, yet have they been brought with respect, with tenderness and with sympathy.

No curious glance of stranger eye has rested on their pallid features. The callous hand of public charity has not hurried them to this place. Pitying their misfortunes, forgetting, maybe, their failings, it is only remembered that they are our dead, that they have upon us the deathless claim of brotherhood.

And so they are borne here to sleep forever in the resting-place earned for them by their brethren.

Not half a year has gone since the first sods fell on a grave in this sacred ground. But since that August afternoon when a sorrowing group stood uncovered around the casket that contained the lifeless form of a beautiful, golden-haired girl and listened reverently to the voice that uttered the final prayer for the departed, there have been twice as many burials as months.

Youth and age; wife, husband, father, brother; the beloved and the friendless; the atheist and the Christian; the body emaciated by lingering illness and the suicide; the native-born and the foreigner—without thought of circumstance, of condition, of faith, of country; all these, co-workers of the stage, have been levelled to the equality of the democracy of death. Each succeding year will add its quota to the list.

* * * * * * *

And now this journal, which years ago formulated the great charitable organization whose benefactions have, in a large measure, relieved the want and sickness among the profession, and through which the profession has secured the burial-place for its destitute dead, comes before its friends and readers—actors, managers and stage lovers—with an urgent appeal for means wherewith to mark the Fund plot in the Cemetery of the Evergreens. It furnishes them with the plan of the Memorial Monument and pictures its design. It pleads with every man and woman who reads this page to give something, great or small, according to his or her means, for this laudable object.

The great of the stage have imperishable monuments in their undying fame, or wealth places above their ashes the tribute of magnificent marble. It is not for the few, the great, we plead; it is for the many, the humble—the rank and file that fall bravely, though obscurely, in the battle.

Their graves must not go unmarked that the scornful world may point the finger of contempt and say, "The player dead are forgotten by the player."

Every actor-reader of this paper that helps to raise this shaft will honor both his calling and himself. Every penny will be an investment in well-doing, that treasure of priceless worth.

Several members of the profession have already contributed, with charactetistic liberality, toward this object. But for several months the subscriptions have been virtually at a standstill. Well knowing the boundless generosity of the dramatic guild, I am not afraid that THE MIRROR'S appeal will go unanswered, or that when the lofty granite shaft, in all its simple impressiveness, is set up in its place in the Fund lot on Prospect Hill, every dollar to pay for it will have been contributed.

HARRISON GREY FISKE.

The Burial Plot.

Until last August professionals that died without leaving the means to pay the expenses of burial were interred by the Actors' Fund in the public ground of Evergreens Cemetery. True, the Fund provided the essentials to a decent funeral in each case, but the sentiment of its supporters was naturally opposed to the interment of men and women that had been connected with the stage among the pauper dead. This sentiment found voice at the annual meeting of the Fund Association in June, 1883, when the Trustees were directed to select and purchase a suitable plot. A committee was accordingly appointed by the President, and after the lapse of several months they reported favorably on an available spot of ground on Prospect Hill, the highest piece of ground in Evergreens Cemetery. Not only because of the reasonable price, but for the beautiful surroundings, this place was decided upon, the late Samuel Colville, then Treasurer of the Fund and a member of the Cemetery Committee, with his customary keenness of perception, seeing that this was the most desirable location. Mr. Colville bought a lot adjacent to it, and he is buried there, within a few feet from the spot owned by the institution in whose behalf he labored untiringly, and for which he felt the most unselfish interest. Not many rods distant is the plot belonging to the Elks, on which rises a handsome monument. The environment, therefore, is distinctly and appropriately professional.

There were many reasons why Evergreens was preferable for the purpose to any of the other suburban cemeteries. The surroundings are picturesque and rural, the grounds topographically desirable, and the enormous prices asked for lots in Greenwood and Woodlawn rendered those places impossible. Evergreens is growing in value from year to year, and there seems to be little doubt among those versed in such matters that it will eventually become the principal cemetery in the vicinity of the Metropolis.

Ten lots were first taken and paid for, with a year's refusal of ten more adjoining. In the year from June 2, 1885, to June 8, 1886, the Fund buried fifty-nine persons, thirty-four of the members being interred in New York. It was thought prudent, therefore, to purchase the additional ten lots. The price paid for the twenty lots was $3,600. They will afford space for about 600 interments. The ground was graded, turfed and enclosed with substantial railings built of galvanized iron and granite. On July 15 the first grave was made, for George Zeebold. Since then there have been the following interments: Daisy Murdock, August 7; Carrie Howard, August 9; J. H. Stuart, August 17; Maude Stewart, August 19; Thomas Bowles, September 12; Bernard Scholler, Nov. 21; J. R. Simonds, November 23; Hugh Fuller, December 3; Guiseppe Operti, December 14; Tarquino Pavanelli, December 18. Four walks lead from each side of the plot to its centre. Each grave is marked by a uniform granite headstone on which the name and date of birth are inscribed.

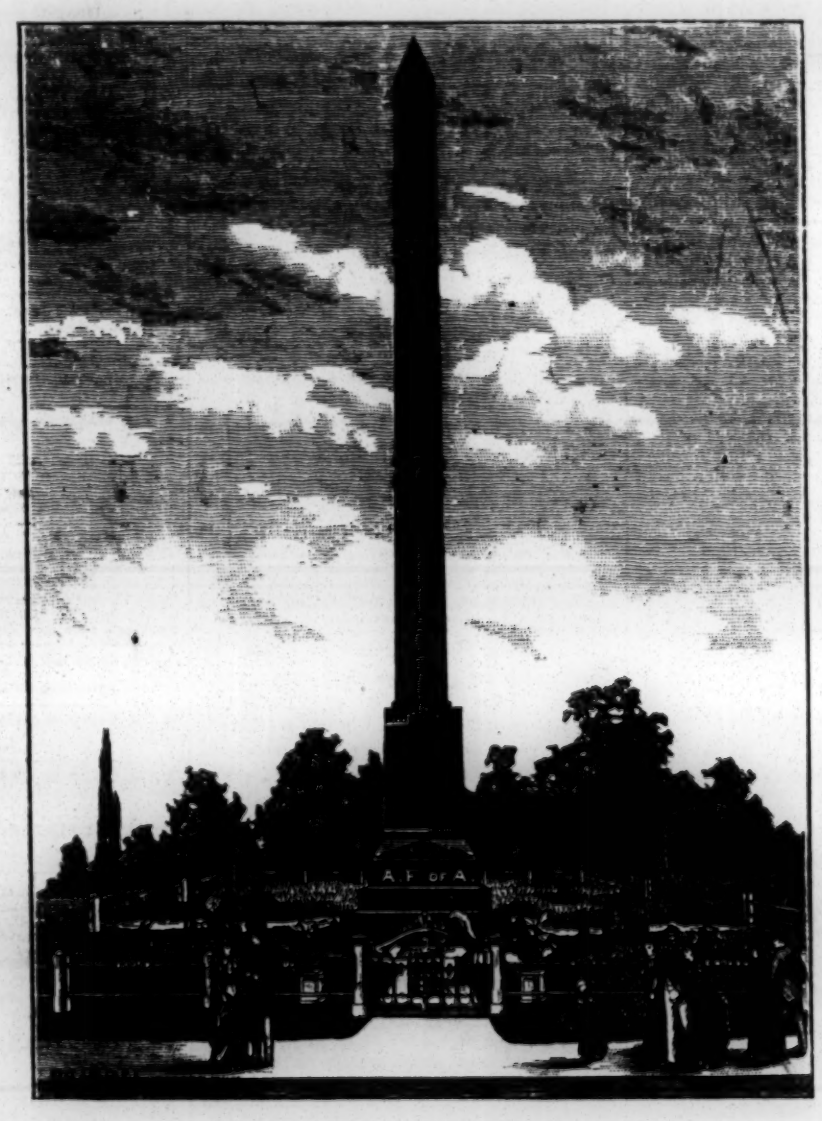
No preference or distinction is made in the location of the graves. The Cemetery Committee of the Fund have this matter in charge, and when the certificate of burial is issued they designate to the Evergreens officials in what section of the plot the interment is to be made. Several people of means—relatives of deceased actors—have expressed a wish to bury their dead in the Fund plot, but owing to the refusal of the Trustees to allow any save uniform headstones to be erected (a provision the wisdom of which must be obvious to all persons of fine feeling), no portion of the lot has been thus utilized. It was proposed some time ago that a space of ground near-by should be purchased and reserved for such professionals as might desire to buy small lots, but as yet the matter has taken no further substance than a suggestion.

The Monument.

Steps to erect a suitable monument on the Fund plot were begun in 1885. Designs and specifications were invited from a number of sculptors and stone-workers. The plan submitted by the firm of R. Cocroft's Sons, of Brooklyn, were finally adopted, as a plain and lofty shaft was thought to be the most impressive form of monument in lieu of a bronze sculpture, which economical and prudential reasons rendered impossible.

By the terms of the contract, for the sum of $4,500 R. Cocroft's Sons agreed "to make and set up in the burial plot of the Actors' Fund, in the Cemetery of the Evergreens, a certain granite monument, to be made from the best quality of Clark's Island granite from the State of Maine. The foundation of the monument to be built in the centre of the lot and the size of the foundation to be 8 feet x 8 feet x 8 feet deep and to be built of the best quality of Rosendale Cement, properly mixed with good sharp sand, and the stone used to be good hard building stone properly broken and laid in a workmanlike manner. The lower base of the monument to be eight feet square and the total height forty-five feet. All of the work on the monument to be finely cut and hammered and all mouldings and edges to be clean and sharp. The letters 'A. F. of A.' to be cut on base of monument, as shown by plan, in raised letters. * * * The monument to be completed on or before May 1, 1887." Appropriate sentiments will also be graven on the four polished shields above.

The monument, accordingly, will be in place by the first of May next. The ceremonies of unveiling it and dedicating the plot will take place on the Sunday before or after the next annual meeting of the Fund, which occurs on Tuesday, June 7. The Rev. Henry Ward Beecher has promised to preside over the ceremonies and make the dedicatory address.



The Subscribers.

The Trustees of the Fund, feeling that the money requisite for the monument could not justly be taken from the charity funds of the organization or drawn from the reserve money in the treasury, determined to raise the money for the memorial by appealing to the profession for subscriptions. Mr. Colville was charged with this work, and by direct and general application he succeeded, before his lamented death in August, in collecting more than one-third the required amount. Since his death the subscriptions have languished, subsequent to August 7 but $265 having come in. The major portion of the money already raised has been donated, with characteristic generosity and liberality, by the various lodges of the Benevolent and Protective Order of Elks throughout the country. The individual subscriptions have also been liberal, although not numerous.

Here is a complete list of the subscribers, with the amounts donated, up to date:

A. M. Palmer	$50 00
Wm. E. Sinn	50 00
Samuel Colville	50 00
William Henderson	50 00
N. Y. Lodge, No. 1, B. P. O. E.	250 00
Baltimore Lodge, No. 7, B. P. O. E.	25 00
Helen Dauvray	25 00
Brooklyn Lodge, No. 22, B. P. O. E.	100 00
Newark Lodge, No. 21, B. P. O. E.	25 00
T. H. French	50 00
J. H. Simonson	5 00
George C. Boniface	10 00
Marion Lodge, No. 32, B. P. O. E.	26 00
Charles Frew	1 00
Neil Grey	1 00
Redfield Clark	2 00
N. S. Wood	5 00
David McFall	1 00
Dora'd Harold	2 00
T. M. Hunter	5 00
M. C. Daly	5 00
Maurice Drew	2 00
Robert Fisher	2 00
P. Redmond	2 00
Dolly Pike	5 00
A. Z. Chipman	1 00
Martha Harden	1 00
A. B. Bennett	1 00
Fred. M. Mayer	1 00
George Morton	5 00
New Haven Lodge, No. 25, B. P. O. E.	25 00
E. L. Tilton	15 00
Mrs. D. P. Bowers	25 00
Rose Manning	5 00
Ernest Bartram	2 00
Washington Lodge, No. 15, B. P. O. E.	100 00
J. S. Hoffman	2 00
James F. Tighe	5 00
Marie Hilforde	2 00
Fanny Herring	1 00
Dr. Lizzie S. Gillespie	10 00
W. J. Florence	50 00
Rosa M. Leland	15 00
Philadelphia Lodge, No. 2, B. P. O. E.	240 00
Total	$1,863 00

It will be noted that the donations have been chiefly confined to managers and actors of prominence and means. It is our wish—while we do not in the least desire to restrain the wealthy and prosperous from subscribing—to make the Monument Fund as popularly professional as possible, and to that end offerings of any sum, no matter how small, will be gratefully received. The more general the subscriptions the more representative and distinctive the memorial itself.

The Mirror Monument Fund

At the last regular meeting of the Board of Trustees of the Actors' Fund the proposition of the Editor of THE MIRROR (who is also the Secretary of the institution) to undertake the collection of the money by an appeal through these columns was heartily approved and accepted. We delayed inaugurating the subscription, however, until the new year had fairly begun, deeming this time the most appropriate and propitious.

As we have stated, the cost of the monument when completed will be $4,500. Of this $1,863 has been obtained. According to the agreement with the contractors, $1,150 has already been paid on account, of which sum $150 was paid out of the Fund treasury before the subscriptions began to come in. This leaves an actual balance on hand of $863. Two thousand four hundred and eighty-seven dollars will have to be raised before the 1st of May.

We do not propose to limit the subscriptions to members of the profession. We shall be glad to acknowledge such donations as may be made by play-goers and friends of the profession and THE MIRROR generally. We will continue to agitate the matter until the required amount is secured.

The individual names and subscriptions for the Monument Fund will be printed every week in THE MIRROR. Receipts, bearing the Fund's official seal, will be given to all subscribers that furnish a stamped envelope and their address. In sending large sums by mail, it is safer to have letters registered or transmit simply by means of cheque or post-office order. Small amounts may be sent, with very little risk, in the ordinary way. Address all letters containing remittances as follows: "Harrison Grey Fiske, NEW YORK MIRROR, 12 Union Square, New York." To avoid confusion, write the words "Memorial Monument" across the lower left-hand side of the envelope. Contributors will kindly write their names plainly in order to avoid mistakes in making acknowledgment. Subscriptions received up to Wednesday noon will be acknowledged in THE MIRROR for the same week; if later they will go over until the next issue. The amounts received each week will be turned over on every Thursday to the Treasurer of the Fund, who will receipt for them in bulk.

We have provided subscription blanks, which will be sent on request to opera house managers, managers of travelling companies, and others that may feel interested sufficiently to help along the good cause by personal solicitation among their friends and business associates. Stage managers, we should think, can constitute themselves solicitors and do valuable work in obtaining co-operation from the members of their respective companies. Any information on this or any other point in connection with THE MIRROR'S Memorial Monument Fund will be cheerfully furnished on application. In all cases where individauls send in subscriptions obtained by personal effort, the fact will be duly noted and published.

We confidently anticipate that the profession will generously and generally respond to our appeal. The object is one that is, and ought to be, dear to every member of it. The sum needed is not great, and it can be raised in a short time if every player and manager will promptly contribute according to his means. This, we take it, is a solemn duty which every one should discharge. The man that respects his vocation and its people augments the respect in which it may be held by the rest of the world. And in what simpler or better way can the dramatic guild prove itself to be always worthy of esteem than by paying a just tribute to the memory of its dead?

Next week we will print the first installment of the subscription list. For the speedy success of this undertaking much depends upon the responsiveness manifested at the start. We trust that prospective subscribers will not be tardy in answering the call, but send in their offerings at once, so as to swell the Fund to an encouraging figure at the very beginning.

Gabriel Du Suald	$ 5 00
Barry Taylor	25 00
Norfolk Lodge, No. 38, B. P. O. E.	25 00
Hartford Lodge, No. 19, B. P. O. E.	25 00
Agnes Byrne	1 00
Loduski Young	2 00
Adah Richmond	5 00
Charles Webster	50
Isaac B. Rich	50 00
Fanny Davenport Price	50 00
Louisa Eldridge	2 00
Emily Kean	5 00
Henry Malcolm	1 00
J. W. Noan	1 00
Elizabeth Poniai Wallis	5 00
W. H. Power	10 00
D. W. Wilson	3 00
Gus Bruno	1 00
Nina Lansing	2 00
John W. Townsend	2 00
Howard Gould	1 00
Minnie Jeffries	5 00
George Hearn	1 00
Georgie Dickson	2 00
R. M. Hooley	50 00
James O'Neill	25 00
New Orleans Lodge, No. 30, B. P. O. E.	25 00
George Baxter	2 00
Frank Dead	1 00
Thos. S. Hull Dare	5 00
Annie and Lillie Alliston	5 00
Pennsylvania R. R. (through M. Murdock)	1 50
E. J. Connelly	1 00
One who would give more if he could	2 03
J. K. Emmet	50 00
Edwin Booth	50 00
Emma Skerrett	1 00
Leonard Gray	5 00
Annie Pixley	50 00
D. R. Young	1 00
Robert Fraser	3 00
Charles Manley	2 00
Kate Denin Wilson	1 00
Richard Bertholm	1 50
Joseph Murphy	50 00
John Dillon	5 00
Mrs. W. G. Jones	3 00
John M. Jones	1 00
James L. Carhart	3 00
Frank R. Foster and wife	3 00
Gilbert Ely	1 00
Florence K. McCabe	2 00
F. K. Wallace	1 00
Bertha Livingston	1 00
Cincinnati Lodge, No. 5, B. P. O. E.	25 00
Comedias	1 00
Jacques Martin	1 00

A Few Words of Advice.

There is no lesson brought oftener, or with more earnestness impressed upon the mind of the average actor, nor sooner disregarded and forgotten, than that of economy and prudence in every-day matters. In no other profession or walk of honorable life are there so many risks, disasters and pitfalls as in the theatrical profession; yet, as a rule, there is no more extravagant and heedless class on the face of the earth. Charitable to a fault, careless and frivolous in money matters, when money is plenty, yet liable to more misfortune for lack of the root of all evil than thousands who treasure their gains as a miser hoards his wealth, he often goes through life suffering full many a time when a little forethought in the days of prosperity would have easily saved him.

At the beginning of the new year resolves should be made, and the most important of all to the actor is that of prudence and forethought in money matters. There is no honor, no glory in spend ng broadcast, in riotous living, hard-earned money which no one is foolish enough to believe will never be needed. It is an open secret that the life of the actor is as full of ups and downs as that of the gambler. There is no hold on the fancy of the public—to-day drama is their delight, to-morrow comedy, and the next day farce. To-day the actor is a favorite here; to morrow he must take a seat in the shadow of another.

There is no actor in this country—save, perhaps, the leading stars—most of whom have learned by experience to fortify themselves with heaps of bonds against perhaps impossible misfortunes—that can afford to disregard the lesson of economy. The good all-round actor is extremely fortunate when he gets forty weeks of solid work; but in how many seasons out of ten does he get that? Surely not more than four. For the rest he works ten weeks and idles away three. A good salary when dwindled down by occasional weeks of rest cannot go very far, and although the actor is aware of that fact it seldom limits the number of cigars he puffs away or lessens the size of the crowd he calls to the bar.

It is useless here—except in the way of bringing it forcibly to the memory—to narrate the endless number of ways in which the actor meets misfortune. It may be through errors of judgment. He may have two offers at the opening of a season and take the one which proves the worst and lands him in Jayville, a thousand miles from New York, with a satchel, a number of fellow-actors and enough money to carry him to the next large city. It may come in the way of bad business, which could not be overcome even by the largest bank account. It may come through the illness of the star; his own illness, brought on by hard and continuous travelling; or it may come through the dishonesty of the business end of the management of the company.

No matter how, it comes, and when it does come, in the greater number of cases it finds the actor totally unprepared, and unable to recover in time to re-engage himself. How many times do actors complain that if they had only been able to get to a certain city in time, they would have obtained positions at once. Yet load them with fortune till their heads grow out of all proportion, and still the large majority would be in the same predicament when the strobe of ill-luck came again.

Even stars are not exempt from ill-luck, though, as a rule, they recover more easily than the rank and file of the profession. To-day the star may be on the topmost wave of popularity, and a magnet to which the dollars of the public flow in a steady and apparently ceaseless stream. To-morrow, by virtue of a new play he is putting his dollars into, and which proves a failure, he must start afresh. There are exceptional cases, but they come, and none should be unprepared.

For the rank and file of the profession the limited duration of the regular season is really a blessing in disguise, for it enforces an economy that could not perhaps be taught in any better way. The experience that teaches with an iron rod has come to most of those who have sought fame and fortune on the boards. Still, a timely word at the beginning of the New Year will do no harm. Let economy be the order of the day, and the reckless extravagance of the actors in prosperity end. So will the profession as a body become yet more noble, more honored and more respected among men.

The Actor's Fame.

There are those who, no doubt, thought it a curious circumstance that to Edward Eddy the first place was given in the famous actors on the last page of the Christmas MIRROR. Apropos to this bewilderment, a characteristic evidence of that actor's hold on popular sentiment appeared at the Christmas dinner given to the newsboys, all the lads gathering in Trinity Chapel, where as overture to the feast they were entertained with popular airs on the organ. The recognition of the musical professor's performance was made with shouts of "Eddy!" "Eddy!" reverberated from the previous generation down to this as the gallery cry of the "gods" in the Old Bowery.

In those days Edward Eddy was a man of mark along the whole East-side of the city. His appearance on the street was an event, for he was the leading man at the old theatre, playing every night in the week, sometimes in two or three plays of a night.

He was of commanding presence, with a resonant voice and energetic action, who kept himself in good condition by a five o'clock morning run around Madison Square. As an actor he was an athlete of the old school of Forrest, and the parts he played, requiring long wind, impelled him to take the exercise we refer to.

Besides his personal performances Eddy was no mean manager, having managed, at one time and another, the Old Bowery itself, the Broadway and other noted theatres.

With better opportunities and other surroundings he would have justified his early promise and shown himself to be an American actor of the true stamp.

We may mention, by-the-way, that in a certain sense he was a protege of the famous Tom Hamblin, the demi-god of the Boweryites, and no greater spectacle, outside of the theatre, presented itself to the gamins of the town than the appearance of Hamblin and Eddy promenading the Bowery arm in arm.

The moral of all this is that professional fame, so perishable, may survive in a gallery shout.

MANAGERS' DIRECTORY.

The following are the leading Places of Amusement, Hotels, etc., in the cities and towns alphabetically arranged below.

AMSTERDAM, N. Y. **Potter's Opera House.** Population 16,000. Seating 1,000. Share or rent. Open dates for good attractions after Jan. 1.
N. S. POTTER, Mgr.

ALLIANCE, OHIO.
PEOPLE'S THEATRE.
WILLIAM TOBIN, Manager. | G. W. SOURBECK, Prop.
Open time. Sharing terms.

ABERDEEN, MISS.
TEMPLE OPERA HOUSE.
G. W. ELKIN.....Manager
Situated in the best show town in Mississippi. Comfortable to both actors and audience. Seats 1,000. Good attractions draw well. Correspondence solicited for open dates.

ADRIAN, MICH. **Central Hotel.**
Headquarters of the profession. Special rates. N. Y. MIRROR on file. FRED. S. AVERY, Mgr.

ASHTABULA, O. Population, 7,000.
SMITH'S OPERA HOUSE.
Seating capacity 900; full set of scenery. Good attractions wanted. Share only. SMITH & SON, Prop'rs.

ADAIRSVILLE, KY.
NEW OPERA HOUSE.
Southern terminus O. & N. R. R. Capacity 400. Good show town. D. G. SIMMONDS, Manager.

ALTOONA, PA. **GLOBE HOTEL.**
Near Opera House and Depot. Special rates to the profession. NEW YORK MIRROR on file. S. A. LUTZ, proprietor.

ASBURY PARK, N. J.
OPERA HOUSE.
Finely appointed in every respect. Seating 1,900. For open time address ISAAC COLEMAN, Sole Manager and Lessee.

BRISTOL, PA. Population, 7,000.
BRISTOL OPERA HOUSE.
Seating capacity 1,100, all chairs. Full set of scenery. Well heated. Stage 25x40. An orchestra available.
WANTED—Good attractions at all times, which will receive good terms. First-class show town and only theatre. JAMES WRIGHT, Manager.

BRUNSWICK, GA. Population 7,000.
L'ARIOSO OPERA HOUSE.
Only one in the county. Seats 400. Prices 75c. and $1. Good companies and varieties wanted.
GLOVER & WHITTAKER, Lessees and Mgrs.

BEAVER FALLS, PA.
SIXTH AVENUE THEATRE.
The largest, best and most popular theatre in the county. Population 10,000. Seating capacity 1,900. Fifteen dressing-rooms. Stage 35x70; 12 sets scenery. Ground floor. Only first-class attractions need write for time. C. W. ROHRKASTE, Mgr. and Prop.

BUFFALO, N. Y.
UNITED STATES HOTEL.
Headquarters of the leading profession. Conveniently located to all the theatres and depots. Special rates by correspondence. N. Y. MIRROR on file.
J. LATZ, Jr., Manager.

BATH, N. Y.
STEUBEN HOUSE.
First class. Located near Opera House. Professional rates, $1 per day. Free 'bus. Baggage transferred free. Plenty of accommodations for circuses.
CAPT. D. A. SIGNOR, Proprietor.

BINGHAMTON, N. Y. Population 29,000.
WHO WANTS NEW YEAR'S?
at the
BINGHAMTON OPERA HOUSE.
Two performances! Big money! First-class attractions. Wire J. P. E. CLARK, Manager.

CINCINNATI, O.
ROYAL HOTEL.
Southeast corner Walnut and Court streets.
The above Hotel has been entirely renovated and refitted with new and handsome furniture.
SPECIAL RATES TO THEATRICAL PEOPLE.
Good rooms, including board, $5 and $6 per week.
Call or address
S. J. HESS, Proprietor.

COLDWATER, MICH. **Tibbits' Opera House.** On Ground floor. Seating 1,200; all chairs. Full scenery and every convenience. Weeks of Jan. 24 and Feb. 7 open. C. L. HUNTER, Manager.

CLEVELAND, O.
ACADEMY OF MUSIC.
Seating capacity 1,200; all chairs. Full scenery and every modern convenience. Wanted, good attractions for December and January. W. F. DOBBERT, Mgr.

CLEVELAND, O. **New Johnson House.**
133 Superior street. Special rates to the profession. H. B. WEST, Manager.

CLEVELAND, O. **Superior House.**
364 Superior street. Home of the professsion. Special rates. F. VAN LOAN, Proprietor.

CLEVELAND, OHIO.
STREIBINGER HOUSE.
Headquarters of the profession. Special rates. Steam-heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

CONNEAUT O. Population, 5,000.
CLEVELAND'S HALL.
Seating capacity 600, all chairs. Full scenery, well heated, etc. Open time for good attractions always. Share only. G. H. CLEVELAND, Manager.

CHARLESTON, S. C.
PAVILION HOTEL.
First class. Centrally located. Special rates to the profession. Transfer 'busses and wagons at all trains. Hauling done cheaper than by any other line.
E. T. GAILLARD, proprietor.

DANVILLE, VA.
ACADEMY OF MUSIC.
Will be completed by Feb. 1, 1887. Capacity 900. First-class in every respect.
M. A. MOSELEY, Manager.

DENVER, COL.
MUSIC HALL.
Now finished and prepared to book best attractions who don't require scenery. Size of Hall, 125x75. Stage, 50x10; high ceiling. Hall almost fireproof. Present seating 2,000. Movable chairs. Best location in city. Very wide and easy exits. Only hall for refined entertainments. Opera and concert companies, lectures, balls, etc. No dates to dramatic barnacles or leg shows. Will share. Rental, $50 and $75 for day and night.
P. T. HUGHES,
Owner and Manager, Denver.

DETROIT, MICH. **UNION HOTEL.**
210 and 212 West Woodbridge street.
Convenient to all Depots and Theatres. Special rates. Street-cars pass the door.
M. McCALL, Proprietor.

ELYRIA, OHIO. Population 6,000.
ELYRIA OPERA HOUSE.
Seating capacity 820; all chairs. Full scenery, gas and every convenience. Wanted, good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

ERIE, PA. Population 40,000.
PARK OPERA HOUSE.
Only theatre in Erie. Seating capacity, 1,600. All chairs; every modern improvement and convenience. Christmas date open for strong attraction.
Address JOHN P. HILL, Manager.

PARK VIEW HOTEL.
Facing Opera House. Only home of profession in city. Special rates and every convenience. N. Y. MIRROR on file. BUROW & DREIFUSS, Props.

THEATRICAL BAGGAGEMAN.
C. M. STOKE.
All orders addressed care of Park Opera House for Park View Hotel, will receive prompt attention.

EAST LIVERPOOL, OHIO.
OPERA HOUSE.
Managers of First-class Dramatic and Musical Companies, Attention! Wanted, for balance season 1886-7, first-class companies only. Only theatre in the city. Seats 1,000. Good stage; full set of scenery. Population of town, 10,000, and a good show town, being close to all other surrounding towns and cities. On Cleveland and Pittsburg Railroad. Direct route between Wheeling and Pittsburg, Cleveland and Pittsburg. Now ready to book for January, February, March, April, May and June, 1887. Popular prices. First-class combinations write at once.
CHARLES F. SURLES, Manager.

FLATONIA, TEXAS.
NEW OPERA HOUSE.
Seats 400. WILLEFORD & HARRISON, Mgrs.

FREMONT, OHIO. **Hein's Opera House.**
Seating 900. First-class attractions wanted.
J. M. DRYFOOS, Manager.

GREENVILLE, PITT COUNTY, N. C.
SKINNER'S OPERA HOUSE.
Seats 500. Good show town. M. HORN, Manager.

GREENVILLE, MICH. Population 4,000.
PHELPS' NEW OPERA HOUSE.
P. S. TURNER.....Manager | T. J. PHELPS...Proprietor
Seating capacity 1,000, all chairs. Stage 25x50. Full scenery. Plenty of open time.

HUNTSVILLE, ALA.
HUNTSVILLE OPERA HOUSE.
Population 8,000. Seats 1,300. Will play only standard companies at standard prices. O. R. HUNDLEY.

HILLSDALE, MICH. Population 5,000.
Sutton's Opera House. Seating 800; all chairs; full scenery; large stage. Plenty of open time. Rent (only) $20 per night. W. H. MYERS, Mgr.

HOUTZDALE, PA.
OPERA HOUSE.
On ground floor. Seating capacity, 1,356. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 12,000 to draw from, and best show town in the bituminous coal region. This house is entirely new, and was opened Dec. 14. First-class attractions wanted.
Address J. H. DIETRICK, Manager.

HUNTINGDON, PA.
NEW OPERA HOUSE.
Under new management. Seating capacity 1,500. On line of Pennsylvania Central Railroad. Time filling fast. Managers wanting dates write at once. Best show town on the line of this railroad, between Philadelphia and Pittsburg. This is one of the finest opera houses in Pennsylvania, with all the latest improvements. G. GREENBERG, Manager.

JACKSON, MICH.
COMMERCIAL HOTEL.
Near both theatres and depot. Special rates. First-class in every way. CHARLES H. RUHL, Prop.

JACKSON, MICH.
ASSEMBLY OPERA HOUSE.
Seating capacity 1,300; large stage; full scenery; electric lights, etc. Open time for good attractions after Nov. 22, for rental only. IRVING B. KICH, Mgr.

JOHNSTOWN, PA. Population, 30,000.
GRAND CENTRAL THEATRE.
Seating capacity, 800. Full set of scenery and every modern improvement. Now booking good combinations at popular prices. (This is no skating rink.)
R. M. HERRINGTON, Manager.

KANSAS CITY, MO.
NINTH STREET THEATRE.
A. JUDAH, W. H. THOMAS, ...Lessees and Managers.
The only popular priced theatre in the city, now in course of construction, and will be open about March 1. Parquet, Dress Circle, Private Boxes, Balcony and Gallery all seated with upholstered, plush-finished opera chairs; heated with steam; capacity 1,500; stage 67x30 feet; stage opening 36 feet; height of proscenium arch, 32 feet.
POPULAR PRICES, 75, 50, 35, 25 and 15 CENTS.
FULL HOUSES AT POPULAR PRICES ARE BETTER THAN EMPTY SEATS AT HIGH PRICES.
Companies desiring time please write as early as possible. Address
JUDAH & THOMAS.

KALAMAZOO, MICH.
KALAMAZOO HOUSE.
(Near both theatres.)
AVERY AND MILLER, Proprietors.

KALAMAZOO, MICH.
KALAMAZOO OPERA HOUSE.
Seating capacity 1,400, all chairs; full scenery, large stage, steam heated. Good attraction wanted week Dec. 27. Opera co. preferred. McCLAVE & BASSETT.

LIMA, OHIO.
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